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THE ENGLISH AND SCOTTISH POPULAR BALLADS

EDITED BY

FRANCIS JAMES CHILD

PART I.

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THE

ENGLISH AND SCOTTISH

POPULAR BALLADS

EDITED BY

FRANCIS JAMES CHILD

IN FIVE VOLUMES

VOLUME I

BOSTON AND NEW YORK
HOUGHTON, MIFFLIN AND COMPANY
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LONDON: HENRY STEVENS, SON AND STILES

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One Thousand Copies Printed

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To

FREDERICK J. FURNIVALL, ESQ.

OF LONDON

My Dear Furnivall:

Without the Percy MS. no one would pretend to make a collection of the English Ballads, and but for you that manuscript would still, I think, be beyond reach of man, yet exposed to destructive chances. Through your exertions and personal sacrifices, directly, the famous and precious folio has been printed; and, indirectly, in consequence of the same, it has been transferred to a place where it is safe, and open to inspection. This is only one of a hundred reasons which I have for asking you to accept the dedication of this book from

Your grateful friend and fellow-student,

F. J. Child.

Cambridge, Mass., December 1, 1882.

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ADVERTISEMENT TO PART I

NUMBERS 1–28

IT was my wish not to begin to print The English and Scottish Popular Ballads until this unrestricted title should be justified by my having at command every valuable copy of every known ballad. A continuous effort to accomplish this object has been making for some nine or ten years, and many have joined in it. By correspondence, and by an extensive diffusion of printed circulars, I have tried to stimulate collection from tradition in Scotland, Canada, and the United States, and no becoming means has been left unemployed to obtain possession of unsunned treasures locked up in writing. The gathering from tradition has been, as ought perhaps to have been foreseen at this late day, meagre, and generally of indifferent quality. Materials in the hands of former editors have, in some cases, been lost beyond recovery, and very probably have lighted fires, like that large cantle of the Percy manuscript, *maxime deflendus!* Access to several manuscript collections has not yet been secured. But what is still lacking is believed to bear no great proportion to what is in hand, and may soon come in, besides: meanwhile, the uncertainties of the world forbid a longer delay to publish so much as has been got together.

Of hitherto unused materials, much the most important is a large collection of ballads made by Motherwell. For leave to take a copy of this I am deeply indebted to the present possessor, Mr Malcolm Colquhoun Thomson, of Glasgow, who even allowed the manuscript to be sent to London, and to be retained several months, for my accommodation. Mr J. Wylie Guild, of Glasgow, also permitted the use of a note-book of Motherwell's which supplements the great manuscript, and this my unwearied friend, Mr James Barclay Murdoch, to whose solicitation I owe both, himself transcribed with the most scrupulous accuracy. No other good office, asked or unasked, has Mr Murdoch spared.

Next in extent to the Motherwell collections come those of the late Mr Kinloch. These he freely placed at my disposal, and Mr William Macmath, of Edinburgh, made during Mr Kinloch's life an exquisite copy of the larger part of them, enriched with notes from Mr Kinloch's papers, and sent it to me across the water. After Mr Kinloch's death his collections were acquired by Harvard College Library, still through the agency of Mr Macmath, who has from the beginning rendered a highly valued assistance, not less by his suggestions and communications than by his zealous mediation.

No Scottish ballads are superior in kind to those recited in the last century by Mrs Brown, of Falkland. Of these there are, or were, three sets. One formerly owned by Robert Jamieson, the fullest of the three, was lent me, to keep as long as I required, by my honored friend the late Mr David Laing, who also secured for me copies of several ballads of Mrs Brown which are found in an Abbotsford manuscript, and gave me a transcript of the Glenriddell manuscript. The two others were written down for William Tytler and

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Alexander Fraser Tytler respectively, the former of these consisting of a portion of the Jamieson texts revised. These having for some time been lost sight of, Miss Mary Fraser Tytler, with a graciousness which I have reason to believe hereditary in the name, made search for them, recovered the one which had been obtained by Lord Woodhouselee, and copied it for me with her own hand. The same lady furnished me with another collection which had been made by a member of the family.

For later transcriptions from Scottish tradition I am indebted to Mr J. F. Campbell of Islay, whose edition and rendering of the racy West Highland Tales is marked by the rarest appreciation of the popular genius; to Mrs A. F. Murison, formerly of Old Deer, who undertook a quest for ballads in her native place on my behalf; to Mr Alexander Laing, of Newburgh-upon-Tay; to Mr James Gibb, of Joppa, who has given me a full score; to Mr David Louden, of Morham, Haddington; to the late Dr John Hill Burton and Miss Ella Burton; to Dr Thomas Davidson.

The late Mr Robert White, of Newcastle-upon-Tyne, allowed me to look through his collections in 1873, and subsequently made me a copy of such things as I needed, and his ready kindness has been continued by Mrs Andrews, his sister, and by Miss Andrews, his niece, who has taken a great deal of trouble on my account.

In the south of the mother-island my reliance has, of necessity, been chiefly upon libraries. The British Museum possesses, besides early copies of some of the older ballads, the Percy MS., Herd's MSS and Buchan's, and the Roxburgh broadsides. The library of the University of Cambridge affords one or two things of first-rate importance, and for these I am beholden to the accomplished librarian, Mr Henry Bradshaw, and to Professor Skeat. I have also to thank the Rev. F. Gunton, Dean, and the other authorities of Magdalen College, Cambridge, for permitting collations of Pepys ballads, most obligingly made for me by Mr Arthur S. B. Miller. Many things were required from the Bodleian library, and these were looked out for me, and scrupulously copied or collated, by Mr George Parker.

Texts of traditional ballads have been communicated to me in America by Mr W. W. Newell, of New York, who is soon to give us an interesting collection of Children's Games traditional in America; by Dr Huntington, Bishop of Central New York; Mr G. C. Mahon, of Ann Arbor, Michigan; Miss Margaret Reburn, of New Albion, Iowa; Miss Perine, of Baltimore; Mrs Augustus Lowell, Mrs L. F. Wesselhoeft, Mrs. Edward Atkinson, of Boston; Mrs Cushing, of Cambridge; Miss Ellen Marston, of New Bedford; Mrs Moncrieff, of London, Ontario.

Acknowledgments not well despatched in a phrase are due to many others who have promoted my objects: to Mr Furnivall, for doing for me everything which I could have done for myself had I lived in England; to that master of old songs and music, Mr William Chappell, very specially; to Mr J. Payne Collier; Mr Norval Clyne, of Aberdeen; Mr Alexander Young, of Glasgow; Mr Arthur Laurenson, of Lerwick, Shetland; Mr J. Burrell Curtis, of Edinburgh; Dr Vigfusson, of Oxford; Professor Edward Arber, of Birmingham; the Rev. J. Percival, Mr Francis Fry, Mr J. F. Nicholls, of Bristol; Professor George Stephens, of Copenhagen; Mr R. Bergström, of the Royal Library, Stockholm; Mr W. R. S. Ralston, Mr William Henry Husk, Miss Lucy Toulmin Smith, Mr A. F. Murison, of London; Professor Sophocles; Mr W. G. Medlicott, of Longmeadow; to Mr M. Heilprin, of New York, Mme de Maltchycé, of Boston, and Rabbi Dr Cohn, for indispensable translations from Polish and Hungarian; to Mr James Russell Lowell, Minister of the United States at London; to Professor Charles Eliot Norton, for such "pains and benefits" as I could ask only of a life-long friend.

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In the editing of these ballads I have closely followed the plan of Grundtvig's Old Popular Ballads of Denmark, a work which will be prized highest by those who have used it most, and which leaves nothing to be desired but its completion. The author is as much at home in English as in Danish tradition, and whenever he takes up a ballad which is common to both nations nothing remains to be done but to supply what has come to light since the time of his writing. But besides the assistance which I have derived from his book, I have enjoyed the advantage of Professor Grundtvig's criticism and advice, and have received from him unprinted Danish texts, and other aid in many ways.

Such further explanations as to the plan and conduct of the work as may be desirable can be more conveniently given by and by. I may say here that textual points which may seem to be neglected will be considered in an intended Glossary, with which will be given a full account of Sources, and such indexes of Titles and Matters as will make it easy to find everything that the book may contain.

With renewed thanks to all helpers, and helpers' helpers, I would invoke the largest coöperation for the correction of errors and the supplying of deficiencies. To forestall a misunderstanding which has often occurred, I beg to say that every traditional version of a popular ballad is desired, no matter how many texts of the same may have been printed already.

F. J. Child.

[December, 1882.]

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ADVERTISEMENT TO PART II

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I HAVE again to express my obligations and my gratitude to many who have aided in the collecting and editing of these Ballads.

To Sir Hugh Hume Campbell, for the use of two considerable manuscript volumes of Scottish Ballads.

To Mr Allardyce, of Edinburgh, for a copy of the Skene Ballads, and for a generous permission to print such as I required, in advance of a possible publication on his part.

To Mr Mansfield, of Edinburgh, for the use of the Pitcairn manuscripts.

To Mrs Robertson, for the use of Note-Books of the late Dr Joseph Robertson, and to Mr Murdoch, of Glasgow, Mr Lugton, of Kelso, Mrs Alexander Forbes, of Edinburgh, and Messrs G. L. Kittredge and G. M. Richardson, former students of Harvard College, for various communications.

To Dr Reinhold Köhler's unrivalled knowledge of popular fiction, and his equal liberality, I am indebted for valuable notes, which will be found in the Additions at the end of this volume.

The help of my friend Dr Theodor Vetter has enabled me to explore portions of the Slavic ballad-field which otherwise must have been neglected.

Professors D. Silvan Evans, John Rhys, Paul Meyer, and T. Frederick Crane have lent me a ready assistance in literary emergencies.

The interest and coöperation of Mr Furnivall and Mr Macmath have been continued to me without stint or weariness.

It is impossible, while recalling and acknowledging acts of courtesy, good will, and friendship, not to allude, with one word of deep personal grief, to the irreparable loss which all who are concerned with the study of popular tradition have experienced in the death of Svend Grundtvig.

F. J. C.

JUNE, 1884.

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FRANCIS JAMES CHILD

FRANCIS JAMES CHILD was born in Boston on the first day of February, 1825. He was the third in a family of eight children. His father was a sailmaker, "one of that class of intelligent and independent mechanics," writes Professor Norton, "which has had a large share in determining the character of our democratic community, as of old the same class had in Athens and in Florence." The boy attended the public schools, as a matter of course; and, his parents having no thought of sending him to college, he went, in due time, not to the Latin School, but to the English High School of his native town. At that time the head master of the Boston Latin School was Mr Epes Sargent Dixwell, who is still living, at a ripe old age, one of the most respected citizens of Cambridge. Mr Dixwell had a keen eye for scholarly possibilities in boys, and, falling in with young Francis Child, was immediately struck with his extraordinary mental ability. At his suggestion, the boy was transferred to the Latin School, where he entered upon the regular preparation for admission to Harvard College. His delight in his new studies was unbounded, and the freshness of it never faded from his memory. "He speedily caught up with the boys who had already made considerable progress in Greek and Latin, and soon took the first place here, as he had done in the schools which he had previously attended." Mr Dixwell strongly advised his father to permit him to continue his studies, and made arrangements by which his college expenses should be provided for. The money Professor Child repaid, with interest, as soon as his means allowed. His gratitude to Mr. Dixwell and the friendship between them lasted through his life.

In 1842 Mr Child entered Harvard College. The intellectual condition of the college at that time and the undergraduate career of Mr Child have been admirably described by his classmate and lifelong friend, Professor Norton, in a passage which must be quoted in full[1]:—

"Harvard was then still a comparatively small institution, with no claims to the title of University; but she had her traditions of good learning as an inspiration for the studious youth, and still better she had teachers who were examples of devotion to intellectual pursuits, and who cared for those ends the attainment of which makes life worth living. Josiah Quincy was approaching the close of his term of service as President of the College, and stood before the eyes of the students as the type of a great public servant, embodying the spirit of patriotism, of integrity, and of fidelity in the discharge of whatever duty he might be called to perform. Among the Professors were Walker, Felton, Peirce, Channing, Beck, and Longfellow, men of utmost variety of temperament, but each an instructor who secured the respect no less than the gratitude of his pupils.

"The class to which Child belonged numbered hardly over sixty. The prescribed course of study which was then the rule brought all the members of the class together in recitations and lectures, and every man soon knew the relative standing of each of his fellows. Child at once took the lead and kept it. His excellence was not confined to any

[1] C. E. Norton, 'Francis James Child,' in the Proceedings of the American Academy of Arts and Sciences, XXXII, 334, 335; reprinted, with some additions, in the Harvard Graduates' Magazine, VI, 161–169 (Boston, 1897). I have used this biographical sketch freely in my brief account of Professor Child's boyhood.

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one special branch of study; he was equally superior in all. He was the best in the classics, he was Peirce's favorite in mathematics, he wrote better English than any of his classmates. His intellectual interests were wider than theirs, he was a great reader, and his tastes in reading were mature. He read for amusement as well as for learning, but he did not waste his time or dissipate his mental energies over worthless or pernicious books. He made good use of the social no less than of the intellectual opportunities which college life affords, and became as great a favorite with his classmates as he had been with his schoolfellows.

"The close of his college course was marked by the exceptional distinction of his being chosen by his classmates as their Orator, and by his having the first part at Commencement as the highest scholar in the class. His class oration was remarkable for its maturity of thought and of style. Its manliness of spirit, its simple directness of presentation of the true objects of life, and of the motives by which the educated man, whatever might be his chosen career, should be inspired, together with the serious and eloquent earnestness with which it was delivered, gave to his discourse peculiar impressiveness and effect."

Graduating with the degree of Bachelor of Arts in 1846, Mr Child immediately entered the service of the college, in which he continued till the day of his death. From 1846 to 1848 he was tutor in mathematics. In 1848 he was transferred, at his own request, to a tutorship in history and political economy, to which were annexed certain duties of instruction in English. In 1849 he obtained leave of absence for travel and study in Europe. He remained in Europe for about two years, returning, late in 1851, to receive an appointment to the Boylston Professorship of Rhetoric and Oratory, then falling vacant by the resignation of Professor Edward T. Channing.

The tutorships which Mr Child had held were not entirely in accordance with his tastes, which had always led him in the direction of literary and linguistic study. The faculty of the college was small, however, and it was not always possible to assign an instructor to the department that would have been most to his mind. But the governors of the institution were glad to secure the services of so promising a scholar; and Mr Child, whose preference for an academic career was decided, had felt that it was wise to accept such positions as the college could offer, leaving exacter adjustments to time and circumstances. Meantime he had devoted his whole leisure to the pursuit of his favorite studies. His first fruits were a volume entitled Four Old Plays,[1] published in 1848, when he was but twenty-three years old. This was a remarkably competent performance. The texts are edited with judgment and accuracy; the introduction shows literary discrimination as well as sound scholarship, and the glossary and brief notes are thoroughly good. There are no signs of immaturity in the book, and it is still valued by students of our early drama.

The leave of absence granted to Mr Child in 1849 came at a most favorable moment. His health had suffered from close application to work, and a change of climate had been advised by his physicians. His intellectual and scholarly development, too, had reached that stage in which foreign study and travel were certain to be most stimulating and fruitful. He was amazingly apt, and two years of opportunity meant much more to him than to most men. He returned to take up the duties of his new office a trained and mature scholar, at home in the best methods and traditions of German universities, yet with no sacrifice of his individuality and intellectual independence.

While in Germany Mr Child studied at Berlin and Göttingen, giving his time mostly

[1] Four Old Plays | Three Interludes: Thersytes Jack Jugler | and Heywoods Pardoner and Frere: | and Jocasta a Tragedy | by Gascoigne and | Kinwelmarsh | with an | Introduction and Notes | Cambridge | George Nichols | MDCCCXLVIII. The editor's name does not appear in the title-page, but the Preface is signed with the initials F. J. C. Jocasta was printed from Steevens's copy of the first edition of Gascoigne's Posies, which had come into Mr Child's possession.

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to Germanic philology, then cultivated with extraordinary vigor and success. The hour was singularly propitious. In the three or four decades preceding Mr Child's residence in Europe, Germanic philology (in the wider sense) had passed from the stage of "romantic" dilettantism into the condition of a well-organized and strenuous scientific discipline, but the freshness and vivacity of the first half of the century had not vanished. Scholars, however severe, looked through the form and strove to comprehend the spirit. The ideals of erudition and of a large humanity were not even suspected of incompatibility. The imagination was still invoked as the guide and illuminator of learning. The bond between antiquity and mediævalism and between the Middle Ages and our own century was never lost from sight. It was certainly fortunate for American scholarship that at precisely this juncture a young man of Mr Child's ardent love of learning, strong individuality, and broad intellectual sympathies was brought into close contact with all that was most quickening in German university life. He attended lectures on classical antiquity and philosophy, as well as on Germanic philology; but it was not so much by direct instruction that he profited as by the inspiration which he derived from the spirit and the ideals of foreign scholars, young and old. His own greatest contribution to learning, The English and Scottish Popular Ballads, may even, in a very real sense, be regarded as the fruit of these years in Germany. Throughout his life he kept a picture of William and James Grimm on the mantel over his study fireplace.

Mr Child wrote no "dissertation," and returned to Cambridge without having attempted to secure a doctor's degree. Never eager for such distinctions, he had been unwilling to subject himself to the restrictions on his plan of study which candidacy for the doctorate would have imposed. Three years after, however, in 1854, he was surprised and gratified to receive from the University of Göttingen the degree of Doctor of Philosophy, accompanied by a special tribute of respect from that institution. Subsequently he received the degree of LL. D. from Harvard (in 1884) and that of L. H. D. from Columbia (in 1887); but the Göttingen Ph. D., coming as it did at the outset of his career, was in a high degree auspicious.

The Boylston Professorship of Rhetoric and Oratory, to which, as has been already mentioned, Mr Child succeeded on his return to America toward the end of 1851, was no sinecure. In addition to academic instruction of the ordinary kind, the duties of the chair included the superintendence and criticism of a great quantity of written work, in the nature of essays and set compositions prepared by students of all degrees of ability. For twenty-five years Mr Child performed these duties with characteristic punctuality and devotion, though with increasing distaste for the drudgery which they involved. Meantime a great change had come over Harvard: it had developed from a provincial college into a national seminary of learning, and the introduction of the "elective system" — corresponding to the "Lernfreiheit" of Germany — had enabled it to become a university in the proper sense of the word. One result of the important reform just referred to was the establishment of a Professorship of English, entirely distinct from the old chair of Rhetoric. This took place on May 8, 1876, and on the 20th of the next month Mr Child was transferred to the new professorship. His duties as an instructor were now thoroughly congenial, and he continued to perform them with unabated vigor to the end. In the onerous details of administrative and advisory work, inseparable, according to our exacting American system, from the position of a university professor, he was equally faithful and untiring. For thirty years he acted as secretary of the Library Council, and in all that time he was absent from but three meetings. As chairman of the Department of English and of the Division of Modern Languages, and as a member of many important committees, he was ever prodigal of time and effort. How steadily he attended to the regular duties of the class-room, his pupils, for fifty years, are

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the best witnesses. They, too, will best understand the satisfaction he felt, that, in the fiftieth year of his teaching, he was not absent from a single lecture. No man was ever less a formalist; yet the most formal of natures could not, in the strictest observance of punctilio, have surpassed the regularity with which he discharged, as it were spontaneously, the multifarious duties of his position.

Throughout his service as professor of rhetoric, Mr Child, hampered though he was by the requirements of his laborious office, had pursued with unquenchable ardor the study of the English language and literature, particularly in their older forms, and in these subjects he had become an authority of the first rank long before the establishment of the English chair enabled him to arrange his university teaching in accordance with his tastes. Soon after he returned from Germany he undertook the general editorial supervision of a series of the 'British Poets,' published at Boston in 1853 and several following years, and extending to some hundred and fifty volumes. Out of this grew, in one way or another, his three most important contributions to learning: his edition of Spenser, his Observations on the Language of Chaucer and Gower, and his English and Scottish Popular Ballads.

Mr Child's Spenser appeared in 1855.[1] Originally intended, as he says in the preface, as little more than a reprint of the edition published in 1839 under the superintendence of Mr George Hillard, the book grew upon his hands until it had become something quite different from its predecessor. Securing access to old copies of most of Spenser's poems, Mr Child subjected the text to a careful revision, which left little to be done in this regard. His Life of Spenser was far better than any previous biography, and his notes, though brief, were marked by a philological exactness to which former editions could not pretend. Altogether, though meant for the general reader and therefore sparingly annotated, Mr Child's volumes remain, after forty years, the best edition of Spenser in existence.

The plan of the 'British Poets' originally contemplated an edition of Chaucer, which Mr Child was to prepare. Becoming convinced, however, that the time was not ripe for such a work, he abandoned this project, and to the end of his life he never found time to resume it. Thomas Wright's print of the Canterbury Tales from the Harleian MS. 7334 had, however, put into his hands a reasonably faithful reproduction of an old text, and he turned his attention to a minute study of Chaucer's language. The outcome was the publication, in the Memoirs of the American Academy of Arts and Sciences for 1863, of the great treatise to which Mr Child gave the modest title of Observations on the Language of Chaucer's Canterbury Tales. It is difficult, at the present day, to imagine the state of Chaucer philology at the moment when this paper appeared. Scarcely anything, we may say, was known of Chaucer's grammar and metre in a sure and scientific way. Indeed, the difficulties to be solved had not even been clearly formulated. Further, the accessible mass of evidence on Anglo-Saxon and Middle English was, in comparison with the stores now at the easy command of every tyro, almost insignificant. Yet, in this brief treatise, Mr Child not only defined the problems, but provided for most of them a solution which the researches of younger scholars have only served to substantiate. He also gave a perfect model of the method proper to such inquiries — a method simple, laborious, and exact. The Observations were subsequently rearranged and condensed, with Professor Child's permission, by Mr A. J. Ellis for his work On Early English Pronunciation; but only those who have studied them in their original form can appreciate their merit fully. "It ought never to be forgotten," writes Pro-

[1] The Poetical Works of Edmund Spenser. The text carefully revised, and illustrated with notes, original and selected, by Francis J. Child. Boston: Little, Brown, and Company. 1855. 5 vols.

[2] The Canterbury Tales of Geoffrey Chaucer. A new text, with illustrative notes. Edited by Thomas Wright. London, printed for the Percy Society, 1847–51. 3 vols.

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fessor Skeat, "that the only full and almost complete solution of the question of the right scansion of Chaucer's Canterbury Tales is due to what Mr Ellis rightly terms 'the wonderful industry, acuteness, and accuracy of Professor Child.'" Had he produced nothing else, this work, with its pendant, the Observations on Gower,[1] would have assured him a high place among those very few scholars who have permanently settled important problems of linguistic science.

Mr Child's crowning work, however, was the edition of the English and Scottish Popular Ballads, which the reader now has before him. The history of this is the history of more than half a lifetime.

The idea of the present work grew out of Mr Child's editorial labors on the series of the 'British Poets,' already referred to. For this he prepared a collection in eight small volumes (1857–58) called English and Scottish Ballads.[2] This was marked by the beginnings of that method of comparative study which is carried out to its ultimate issues in the volumes of the present collection. The book circulated widely, and was at once admitted to supersede all previous attempts in the same field. To Mr Child, however, it was but the starting-point for further researches. He soon formed the plan of a much more extensive collection on an altogether different model. This was to include every obtainable version of every extant English or Scottish ballad, with the fullest possible discussion of related songs or stories in the "popular" literature of all nations. To this enterprise he resolved, if need were, to devote the rest of his life. His first care was to secure trustworthy texts. In his earlier collection he had been forced to depend almost entirely on printed books. No progress, he was convinced, could be made till recourse could be had to manuscripts, and in particular to the Percy MS. Accordingly he directed his most earnest efforts to securing the publication of the entire contents of the famous folio. The Percy MS. was at Ecton Hall, in the possession of the Bishop's descendants, who would permit no one even to examine it. Two attempts were made by Dr Furnivall, at Mr Child's instance, to induce the owners to allow the manuscript to be printed, — one as early as 1860 or 1861, the other in 1864, — but without avail. A third attempt was more successful, and in 1867–68 the long-secluded folio was made the common property of scholars in an edition prepared by Professor Hales and Dr Furnivall.[3]

The publication of the Percy MS. not only put a large amount of trustworthy material at the disposal of Mr Child; it exposed the full enormity of Bishop Percy's sins against popular tradition. Some shadow of suspicion inevitably fell on all other ballad collections. It was more than ever clear to Mr Child that he could not safely take anything at second hand, and he determined not to print a line of his projected work till he had exhausted every effort to get hold of whatever manuscript material might be in existence. His efforts in this direction continued through many years. A number of manuscripts were in private hands; of some the whereabouts was not known; of others the existence was not suspected. But Mr Child was untiring. He was cordially assisted by various scholars, antiquaries, and private gentlemen, to whose coöperation ample testimony is borne in the Advertisements prefixed to the volumes in the present work. Some manuscripts were secured

[1] The paper entitled Observations on the Language of Chaucer was laid before the American Academy of Arts and Sciences on June 3, 1862, and was published in the Memoirs of the Academy, Vol. VIII, pt. ii, 445–502 (Boston, 1863). The second paper, entitled Observations on the Language of Gower's Confessio Amantis, was laid before the Academy on January 9, 1866, and appeared in Memoirs, IX, ii, 265–315 (Boston, 1873). A few copies of each paper were struck off separately, but these are now very hard to find. Mr Ellis's rearrangement and amalgamation of the two papers, which is by no means a good substitute for the papers themselves, may be found in Part I of his Early English Pronunciation, London, 1869, pp. 343–97.

[2] English and Scottish Ballads. Selected and edited by Francis James Child. Boston, 1857–58.

[3] How inseparable were the services of Dr Furnivall and those of Professor Child in securing this devoutly wished consummation may be seen by comparing Dr Furnivall's Forewords (I, ix, x), in which he gives much of the credit to Mr Child, with Mr Child's Dedication (in vol. I of the present collection), in which he gives the credit to Dr Furnivall.

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for the Library of Harvard University — notably Bishop Percy's Papers, the Kinloch MSS, and the Harris MS.,[1] — and of others careful copies were made, which became the property of the same library. In all these operations the indispensable good offices of Mr William Macmath, of Edinburgh, deserve particular mention. For a long series of years his services were always at Mr Child's disposal. His self-sacrifice and generosity appear to have been equalled only by his perseverance and wonderful accuracy. But for him the manuscript basis of The English and Scottish Popular Ballads would have been far less strong than it is.

Gradually, then, the manuscript materials came in, until at last, in 1882, Mr Child felt justified in beginning to print. Other important documents were, however, discovered or made accessible as time went on. Especially noteworthy was the great find at Abbotsford (see the Advertisement to Part VIII). In 1877 Dr David Laing procured, "not without difficulty," leave to prepare for Mr Child a copy of the single manuscript of ballads then known to remain in the library at Abbotsford. This MS., entitled "Scottish Songs," was so inconsiderable, in proportion to the accumulations which Sir Walter Scott had made in preparing his Border Minstrelsy, that further search seemed to be imperatively necessary. In 1890 permission to make such a search, and to use the results, was given by the Honorable Mrs Maxwell-Scott. The investigation, made by Mr Macmath, yielded a rich harvest of ballads, which were utilized in Parts VII–IX. To dwell upon the details would be endless. The reader may see a list of the manuscript sources at pp. 397 ff. of the fifth volume; and, if he will observe how scattered they were, he will have no difficulty in believing that it required years, labor, and much delicate negotiation to bring them all together. One manuscript remained undiscoverable, William Tytler's Brown MS., but there is no reason to believe that this contained anything of consequence that is not otherwise known.[2]

Meanwhile, concurrently with the toil of amassing, collating, and arranging texts, went on the far more arduous labor of comparative study of the ballads of all nations; for, in accordance with Mr Child's plan it was requisite to determine, in the fullest manner, the history and foreign relations of every piece included in his collection. To this end he devoted much time and unwearied diligence to forming, in the Library of the University, a special collection of "Folk-lore," particularly of ballads, romances, and *Märchen*. This priceless collection, the formation of which must be looked on as one of Mr Child's most striking services to the university, numbers some 7000 volumes. But these figures by no means represent the richness of the Library in the departments concerned, or the services of Mr Child in this particular. Mediæval literature in all its phases was his province, and thousands of volumes classified in other departments of the University Library bear testimony to his vigilance in ordering books, and his astonishing bibliographical knowledge. Very few books are cited in the present collection which are not to be found on the shelves of this Library.

In addition, Mr Child made an effort to stimulate the collection of such remains of the traditional ballad as still live on the lips of the people in this country and in the British Islands. The harvest was, in his opinion, rather scanty; yet, if all the versions thus recovered from tradition were enumerated, the number would not be found inconsiderable. Enough was done, at all events, to make it clear that little or nothing of value remains to be recovered in this way.

To readers familiar with such studies, no comment is necessary, and to those who are unfamiliar with them, no form of statement can convey even a faint impression of the industry, the learning, the acumen, and the literary skill which these processes required. In writing the history of a single ballad, Mr Child was sometimes forced to examine

[1] Since Mr Child's death the important "Buchan original MS" has been secured for the Child Memorial Library of the University, — a collection endowed by friends and pupils of the dead master.

[2] See V, 397 b.

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hundreds of books in perhaps a dozen different languages. But his industry was unflagging, his sagacity was scarcely ever at fault, and his linguistic and literary knowledge seemed to have no bounds. He spared no pains to perfect his work in every detail, and his success was commensurate with his efforts. In the Advertisement to the Ninth Part (1894), he was able to report that the three hundred and five numbers of his collection comprised the whole extant mass of this traditional material, with the possible exception of a single ballad.[1]

In June, 1896, Mr Child concluded his fiftieth year of service as a teacher in Harvard College. He was at this time hard at work on the Tenth and final Part, which was to contain a glossary, various indexes, a bibliography, and an elaborate introduction on the general subject. For years he had allowed himself scarcely any respite from work, and, in spite of the uncertain condition of his health, — or perhaps in consequence of it, — he continued to work at high pressure throughout the summer. At the end of August he discovered that he was seriously ill. He died at Boston on the 11th day of September. He had finished his great work except for the introduction and the general bibliography. The bibliography was in preparation by another hand and has since been completed. The introduction, however, no other scholar had the hardihood to undertake. A few pages of manuscript, — the last thing written by his pen, — almost illegible, were found among his papers to show that he had actually begun the composition of this essay, and many sheets of excerpts testified to the time he had spent in refreshing his memory as to the opinions of his predecessors, but he had left no collectanea that could be utilized in supplying the Introduction itself. He was accustomed to carry much of his material in his memory till the moment of composition arrived, and this habit accounts for the fact that there are no jottings of opinions and no sketch of precisely what line of argument he intended to take.

Mr Child's sudden death was felt as a bitter personal loss, not only by an unusually large circle of attached friends in both hemispheres, but by very many scholars who knew him through his works alone. He was one of the few learned men to whom the old title of "Master" was justly due and freely accorded. With astonishing erudition, which nothing seemed to have escaped, he united an infectious enthusiasm and a power of lucid and fruitful exposition that made him one of the greatest of teachers, and a warmth and openness of heart that won the affection of all who knew him. In most men, however complex their characters, one can distinguish the qualities of the heart, in some degree, from the qualities of the head. In Professor Child no such distinction was possible, for all the elements of his many-sided nature were fused in his marked and powerful individuality. In his case, the scholar and the man cannot be separated. His life and his learning were one; his work was the expression of himself.

As an investigator Professor Child was at once the inspiration and the despair of his disciples. Nothing could surpass the scientific exactness of his methods and the unwearied diligence with which he conducted his researches. No possible source of information could elude him; no book or manuscript was too voluminous or too unpromising for him to examine on the chance of its containing some fact that might correct or supplement his material, even in the minutest point. Yet these qualities of enthusiastic accuracy and thoroughness, admirable as they undoubtedly were, by no means dominated him. They were always at the command of the higher qualities of his genius, — sagacity, acumen, and a kind of sympathetic and imaginative power in which he stood almost alone among recent scholars. No detail of language or tradition or archæology was to him a mere lifeless fact; it was transmuted into something vital, and became a part of that universal humanity which always moved him wherever he found it, whether in the pages of a mediæval

[1] This is 'Young Betrice,' No 5 in William Tytler's lost Brown MS. (V, 397), which "may possibly be a version of 'Hugh Spencer's Feats in France'" (see II, 377; III, 275).

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chronicle, or in the stammering accents of a late and vulgarly distorted ballad, or in the faces of the street boys who begged roses from his garden. No man ever felt a keener interest in his kind, and no scholar ever brought this interest into more vivifying contact with the technicalities of his special studies. The exuberance of this large humanity pervades his edition of the English and Scottish ballads. Even in his last years, when the languor of uncertain health sometimes got the better, for a season, of the spirit with which he commonly worked, some fresh bit of genuine poetry in a ballad, some fine trait of pure nature in a stray folk-tale, would, in an instant, bring back the full flush of that enthusiasm which he must have felt when the possibilities of his achievement first presented themselves to his mind in early manhood. For such a nature there was no old age.

From this ready sympathy came that rare faculty — seldom possessed by scholars — which made Professor Child peculiarly fit for his greatest task. Few persons understand the difficulties of ballad investigation. In no field of literature have the forger and the manipulator worked with greater vigor and success. From Percy's day to our own it has been thought an innocent device to publish a bit of one's own versifying, now and then, as an "old ballad" or an "ancient song." Often, too, a late stall-copy of a ballad, getting into oral circulation, has been innocently furnished to collectors as traditional matter. Mere learning will not guide an editor through these perplexities. What is needed is, in addition, a complete understanding of the "popular" genius, a sympathetic recognition of the traits that characterize oral literature wherever and in whatever degree they exist. This faculty, which even the folk has not retained, and which collectors living in ballad-singing and tale-telling times have often failed to acquire, was vouchsafed by nature herself to this sedentary scholar. In reality a kind of instinct, it had been so cultivated by long and loving study of the traditional literature of all nations that it had become wonderfully swift in its operations and almost infallible. A forged or retouched piece could not deceive him for a moment; he detected the slightest jar in the genuine ballad tone. He speaks in one place of certain writers "who would have been all the better historians for a little reading of romances." He was himself the better interpreter of the poetry of art for this keen sympathy with the poetry of nature.

Constant association with the spirit of the folk did its part in maintaining, under the stress of unremitting study and research, that freshness and buoyancy of mind which was the wonder of all who met Professor Child for the first time, and the perpetual delight of his friends and associates. It is impossible to describe the charm of his familiar conversation. There was endless variety without effort. His peculiar humor, taking shape in a thousand felicities of thought and phrase that fell casually and as it were inevitably from his lips, exhilarated without reaction or fatigue. His lightest words were full of fruitful suggestion. Sudden strains of melancholy or high seriousness were followed, in a moment, by flashes of gaiety almost boyish. And pervading it all one felt the attraction of his personality and the goodness of his heart.

Professor Child's humor was not only one of his most striking characteristics as a man; it was of constant service to his scholarly researches. Keenly alive to any incongruity in thought or fact, and the least self-conscious of men, he scrutinized his own nascent theories with the same humorous shrewdness with which he looked at the ideas of others. It is impossible to think of him as the sponsor of some hypotheses which men of equal eminence have advanced and defended with passion; and, even if his goodness of nature had not prevented it, his sense of the ridiculous would not have suffered him to engage in the absurdities of philological polemics. In the interpretation of literature, his humor stood him in good stead, keeping his native sensibility under due control, so that it never degenerated into sentimentalism. It made him a marvelous interpreter of Chaucer, whose spirit he had caught to a degree attained by no other scholar or critic.

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To younger scholars Professor Child was an influence at once stimulating and benignant. To confer with him was always to be stirred to greater effort, but, at the same time, the serenity of his devotion to learning chastened the petulance of immature ambition in others. The talk might be quite concrete, even definitely practical, — it might deal with indifferent matters; but, in some way, there was an irradiation of the master's nature that dispelled all unworthy feelings. In the presence of his noble modesty the bustle of self-assertion was quieted and the petty spirit of pedantic wrangling could not assert itself. However severe his criticism, there were no personalities in it. He could not be other than outspoken, — concealment and shuffling were abhorrent to him, — yet such was his kindliness that his frankest judgments never wounded; even his reproofs left no sting. With his large charity was associated, as its necessary complement in a strong character, a capacity for righteous indignation. "He is almost the only man I know," said one in his lifetime, "who *thinks no evil*." There could be no truer word. Yet when he was confronted with injury or oppression, none could stand against the anger of this just man. His unselfishness did not suffer him to see offences against himself, but wrong done to another roused him in an instant to protesting action.

Professor Child's publications, despite their magnitude and importance, are no adequate measure either of his acquirements or of his influence. He printed nothing about Shakspere, for example, yet he was the peer of any Shaksperian, past or present, in knowledge and interpretative power. As a Chaucer scholar he had no superior, in this country or in Europe: his published work was confined, as we have seen, to questions of language, but no one had a wider or closer acquaintance with the whole subject. An edition of Chaucer from his hand would have been priceless. His acquaintance with letters was not confined to special authors or centuries. He was at home in modern European literature and profoundly versed in that of the Middle Ages. In his immediate territory, — English, — his knowledge, linguistic and literary, covered all periods, and was alike exact and thorough. His taste and judgment were exquisite, and he enlightened every subject which he touched. As a writer, he was master of a singularly felicitous style, full of individuality and charm. Had his time not been occupied in other ways, he would have made the most delightful of essayists.

Fortunately, Professor Child's courses of instruction in the university — particularly those on Chaucer and Shakspere — gave him an opportunity to impart to a constantly increasing circle of pupils the choicest fruits of his life of thought and study. In his later years he had the satisfaction to see grow up about him a school of young specialists who can have no higher ambition than to be worthy of their master. But his teaching was not limited to these, — it included all sorts and conditions of college students; and none, not even the idle and incompetent, could fail to catch something of his spirit. One thing may be safely asserted: no university teacher was ever more beloved.

And with this may fitly close too slight a tribute to the memory of a great scholar and a good man. Many things remain unsaid. His gracious family life, his civic virtues, his patriotism, his bounty to the poor, — all must be passed by with a bare mention, which yet will signify much to those who knew him. In all ways he lived worthily, and he died having attained worthy ends.

G. L. Kittredge.

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THE

ENGLISH AND SCOTTISH

POPULAR BALLADS

EDITED BY

FRANCIS JAMES CHILD

PART I

BOSTON
HOUGHTON, MIFFLIN AND COMPANY
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To

FREDERICK J. FURNIVALL, ESQ.,

OF LONDON.

My Dear Furnivall:

Without the Percy MS. no one would pretend to make a collection of the English Ballads, and but for you that manuscript would still, I think, be beyond reach of man, yet exposed to destructive chances. Through your exertions and personal sacrifices, directly, the famous and precious folio has been printed; and, indirectly, in consequence of the same, it has been transferred to a place where it is safe, and open to inspection. This is only one of a hundred reasons which I have for asking you to accept the dedication of this book from

Your grateful friend and fellow-student,

F. J. CHILD.

Cambridge, Mass., December 1, 1882.

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late Dr John Hill Burton and Miss Ella Burton; to Dr Thomas Davidson.

The late Mr Robert White, of Newcastle-upon-Tyne, allowed me to look through his collections in 1873, and subsequently made me a copy of such things as I needed, and his ready kindness has been continued by Mrs Andrews, his sister, and by Miss Andrews, his niece, who has taken a great deal of trouble on my account.

In the south of the mother-island my reliance has, of necessity, been chiefly upon libraries. The British Museum possesses, besides early copies of some of the older ballads, the Percy MS., Herd's MSS and Buchan's, and the Roxburgh broadsides. The library of the University of Cambridge affords one or two things of first-rate importance, and for these I am beholden to the accomplished librarian, Mr Henry Bradshaw, and to Professor Skeat. I have also to thank the Rev. F. Gunton, Dean, and the other authorities of Magdalene College, Cambridge, for permitting collations of Pepys ballads, most obligingly made for me by Mr Arthur S. B. Miller. Many things were required from the Bodleian library, and these were looked out for me, and scrupulously copied or collated, by Mr George Parker.

Texts of traditional ballads have been communicated to me in America by Mr W. W. Newell, of New York, who is soon to give us an interesting collection of Children's Games traditional in America; by Dr Huntington, Bishop of Central New York; Mr G. C. Mahon, of Ann Arbor, Michigan; Miss Margaret Reburn, of New Albion, Iowa; Miss Perine, of Baltimore; Mrs Augustus Lowell, Mrs L. F. Wesselhoeft, Mrs Edward Atkinson, of Boston; Mrs Cushing, of Cambridge: Miss Ellen Marston, of New Bedford; Mrs Moncrieff, of London, Ontario.

Acknowledgments not well despatched in a phrase are due to many others who have promoted my objects: to Mr Furnivall, for doing for me everything which I could have done for myself had I lived in England; to that master of old songs and music, Mr William Chappell, very specially; to Mr J. Payne Collier; Mr Norval Clyne, of Aberdeen; Mr Alexander Young, of Glasgow; Mr Arthur Laurenson, of Lerwick, Shetland; Mr J. Burrell Curtis, of Edinburgh; Dr Vigfusson, of Oxford; Professor Edward Arber, of Birmingham; the Rev. J. Percival, Mr Francis Fry, Mr J. F. Nicholls, of Bristol; Professor George Stephens, of Copenhagen; Mr R. Bergström, of the Royal Library, Stockholm; Mr W. R. S. Ralston, Mr William Henry Husk, Miss Lucy Toulmin Smith, Mr A. F. Murison, of London; Professor Sophocles; Mr W. G. Medlicott, of Longmeadow; to Mr M. Heilprin, of New York, Mme de Maltchycé, of Boston, and Rabbi Dr Cohn, for indispensable translations from Polish and Hungarian; to Mr James Russell Lowell, Minister of the United States at London; to Professor Charles Eliot Norton, for such "pains and benefits" as I could ask only of a life-long friend.

In the editing of these ballads I have closely followed the plan of Grundtvig's Old Popular Ballads of Denmark, a work which will be prized highest by those who have used it most, and which leaves nothing to be desired but its completion. The author is as much at home in English as in Danish tradition, and whenever he takes up a ballad which is common to both nations nothing remains to be done but to supply what has come to light since the time of his writing. But besides the assistance which I have derived from his book, I have enjoyed the advantage of Professor Grundtvig's criticism and advice, and have received from him unprinted Danish texts, and other aid in many ways.

Such further explanations as to the plan and conduct of the work as may be desirable can be more conveniently given by and by. I may say here that textual points which may seem to be neglected will be considered in an intended Glossary, with which will be given a full account of Sources, and such indexes of Titles and Matters as will make it easy to find everything that the book may contain.

With renewed thanks to all helpers, and helpers' helpers, I would invoke the largest coöperation for the correction of errors and the supplying of deficiencies. To forestall a misunderstanding which has often occurred, I beg to say that every traditional version of a popular ballad is desired, no matter how many texts of the same may have been printed already.

F. J. CHILD.

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1

RIDDLES WISELY EXPOUNDED

A. a. 'A Noble Riddle Wisely Expounded; or, The Maid's Answer to the Knight's Three Questions,' 4to, Rawlinson, 566, fol. 193, Bodleian Library; Wood, E. 25, fol. 15, Bod. Lib. **b.** Pepys, III, 19, No 17, Magdalen College, Cambridge. **c.** Douce, II, fol. 168 b, Bod. Lib. **d.** 'A Riddle Wittily Expounded,' Pills to Purge Melancholy, IV, 129, ed. 1719. "II, 129, ed. 1712."

B. 'The Three Sisters.' Some Ancient Christmas Carols . . . together with two Ancient Ballads, etc. By Davies Gilbert, 2d ed., p. 65.

C. 'The Unco Knicht's Wowing,' Motherwell's MS., p. 647.

D. Motherwell's MS., p. 142.

THE four copies of **A** differ but very slightly: **a**, **b**, **c** are broadsides, and **d** is evidently of that derivation. **a** and **b** are of the 17th century. There is another broadside in the Euing collection, formerly Halliwell's, No 253. The version in The Borderer's Table Book, VII, 83, was compounded by Dixon from others previously printed.

Riddles, as is well known, play an important part in popular story, and that from very remote times. No one needs to be reminded of Samson, Œdipus, Apollonius of Tyre. Riddle-tales, which, if not so old as the oldest of these, may be carried in all likelihood some centuries beyond our era, still live in Asiatic and European tradition, and have their representatives in popular ballads. The largest class of these tales is that in which one party has to guess another's riddles, or two rivals compete in giving or guessing, under penalty in either instance of forfeiting life or some other heavy wager; an example of which is the English ballad, modern in form, of 'King John and the Abbot of Canterbury.' In a second class, a suitor can win a lady's hand only by guessing riddles, as in our 'Captain Wedderburn's Courtship' and 'Proud Lady Margaret.' There is sometimes a penalty of loss of life for the unsuccessful, but not in these ballads. Thirdly, there is the tale (perhaps an offshoot of an early form of the first) of The Clever Lass, who wins a husband, and sometimes a crown, by guessing riddles, solving difficult but practicable problems, or matching and evading impossibilities; and of this class versions **A** and **B** of the present ballad and **A-H** of the following are specimens.

Ballads like our 1, **A**, **B**, 2, **A-H**, are very common in German. Of the former variety are the following:

A. 'Räthsellied,' Büsching, Wöchentliche Nachrichten, I, 65, from the neighborhood of Stuttgart. The same, Erlach, III, 37; Wunderhorn, IV, 139; Liederhort, p. 338, No 153; Erk u. Irmer, H. 5, p. 32, No 29; Mittler, No 1307 (omits the last stanza); Zuccalmaglio, II, 574, No 317 [with change in st. 11]. A knight meets a maid on the road, dismounts, and says, "I will ask you a riddle; if you guess it, you shall be my wife." She answers, "Your riddle shall soon be guessed; I will do my best to be your wife;" guesses eight pairs of riddles, is taken up behind him, and they ride off. **B.** 'Räthsel um Räthsel,' Wunderhorn, II, 407 [429, 418] = Erlach, I, 439. Zuccalmaglio, II, 572, No 316, rearranges, but adds nothing. Mittler, No 1306, inserts three stanzas (7, 9, 10). This version begins: "Maid, I will give you some riddles, and if you guess them will marry you." There are seven pairs, and, these guessed, the man says, "I can't give you riddles; let 's marry;" to

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which she gives no coy assent: but this conclusion is said not to be genuine (Liederhort, p. 341, note). C. 'Räthsellied,' Erk, Neue Sammlung, Heft 3, p. 64, No 57, and Liederhort, 340, No 153ª, two Brandenburg versions, nearly agreeing, one with six, the other with five, pairs of riddles. A proper conclusion not having been obtained, the former was completed by the two last stanzas of B, which are suspicious. C begins like B. D. 'Räthselfragen,' Peter, Volksthümliches aus Österreichisch-Schlesien, I, 272, No 83. A knight rides by where two maids are sitting, one of whom salutes him, the other not. He says to the former, "I will put you three questions, and if you can answer them will marry you." He asks three, then six more, then three, and then two, and, all being answered, bids her, since she is so witty, build a house on a needle's point, and put in as many windows as there are stars in the sky; which she parries with, "When all streams flow together, and all trees shall fruit, and all thorns bear roses, then come for your answer." E. 'Räthsellied,' Tschischka u. Schottky, Oesterreichische Volkslieder, 2d ed., p. 28, begins like B, C, has only three pairs of riddles, and ends with the same task of building a house on a needle's point. F. 'Räthsellied,' Hocker, Volkslieder von der Mosel, in Wolf's Zeits. für deutsche Myth., I, 251, from Trier, begins with the usual promise, has five pairs of riddles, and no conclusion. G. 'Räthsel,' Ditfurth, Fränkische V. L., II, 110, No 146, has the same beginning, six pairs of riddles, and no conclusion.

Some of the riddles occur in nearly all the versions, some in only one or two, and there is now and then a variation also in the answers. Those which are most frequent are:

Which is the maid without a tress? A-D, G.
And which is the tower without a crest? A-D, F, G.
(Maid-child in the cradle; tower of Babel.)
Which is the water without any sand? A, B, C, F, G.
And which is the king without any land? A, B, C, F, G.
(Water in the eyes; king in cards.)
Where is no dust in all the road? A-G.
Where is no leaf in all the wood? A-G.
(The milky way, or a river; a fir-wood.)
Which is the fire that never burnt? A, C-G.
And which is the sword without a point? C-G.
(A painted fire; a broken sword.)
Which is the house without a mouse? C-G.
Which is the beggar without a louse? C-G.
(A snail's house; a painted beggar.)*

A ballad translated in Ralston's Songs of the Russian People, p. 356, from Buslaef's Historical Sketches of National Literature and Art, I, 31, resembles very closely German A. A merchant's son drives by a garden where a girl is gathering flowers. He salutes her; she returns her thanks. Then the ballad proceeds:

'Shall I ask thee riddles, beauteous maiden?
Six wise riddles shall I ask thee?'
'Ask them, ask them, merchant's son,
Prithee ask the six wise riddles.'
'Well then, maiden, what is higher than the forest?
Also, what is brighter than the light?

* D 4, What is green as clover? What is white as milk? comes near to English A 15, C 13, D 5, What is greener than grass? C 11, D 2, What is whiter than milk? We have again, What is greener than grass? in 'Capt. Wedderburn's Courtship,' A 12; What is whiter than snow? What is greener than clover? in 'Räthselfragen,' Firmenich, Germaniens Völkerstimmen, III, 634; in 'Kranzsingen,' Erk's Liederhort, p. 342, 3; 'Traugemundslied,' 11; 'Ein Spiel von den Freiheit,' Fastnachtspiele aus dem 15n Jahrhundert, II, 555; Altdeutsche Wälder, III, 138. So, What is whiter than a swan? in many of the versions of Svend Vonved, Grundtvig, III, 786; IV, 742–3–7–8; Afzelius, II, 139, etc.; and Sin is blacker than a sloe, or coal (cf. C 15, Sin is heavier nor the lead), Grundtvig, I, 240, 247; IV, 748, 9; Afzelius, II, 139. The road without dust and the tree without leaves are in 'Ein Spiel von den Freiheit,' p. 557; and in Meier, Deutsche Kinderreime, p. 84, no doubt a fragment of a ballad, as also the verses in Firmenich. The question in Germsn, A 4, Welches ist das trefflichste Holz? (die Rebe) is in the Anglo-Saxon prose Salomon and Saturn: Kemble, Sal. and Sat. 188, No 40; 204; see also 287, 10. Riddle verses with little or no story (sometimes fragments of ballads like D) are frequent. The Traugemundslied, Uhland, I, 3, and the Spiel von den Freiheit, Fastnachtspiele, II, 553, have only as much story as will serve as an excuse for long strings of riddles. Shorter pieces of the kind are (Italian) Kaden, Italiens Wunderhern, p. 14; (Servian) 'The Maid and the Fish,' Vuk, I, 196, No 285, Talvj, II, 176, Goetze, Serbische V. L., p. 75, Bowring, Servian Popular Poetry, p. 184; (Polish) Wojcicki, I, 203; (Wendish) Haupt and Schmaler, I, 177, No 150, II, 69, No 74; (Russian) Wenzig, Bibliothek Slav. Poesie, p. 174; (Esthonian) Neus, Ehstnische V. L., 390 ff, and Foesterländskt Album, I, 13, Prior, Ancient Danish Ballads, II, 341.

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Also, maiden, what is thicker than the forest?
Also, maiden, what is there that 's rootless?
Also, maiden, what is never silent?
Also, what is there past finding out?'
'I will answer, merchant's son, will answer,
All the six wise riddles will I answer.
Higher than the forest is the moon;
Brighter than the light the ruddy sun;
Thicker than the forest are the stars;
Rootless is, O merchant's son, a stone;
Never silent, merchant's son, the sea;
And God's will is past all finding out.'
'Thou hast guessed, O maiden fair, guessed rightly,
All the six wise riddles hast thou answered;
Therefore now to me shalt thou be wedded,
Therefore, maiden, shalt thou be the merchant's wife.' *

Among the Gaels, both Scotch and Irish, a ballad of the same description is extremely well known. Apparently only the questions are preserved in verse, and the connection with the story made by a prose comment. Of these questions there is an Irish form, dated 1738, which purports to be copied from a manuscript of the twelfth century. Fionn would marry no lady whom he could pose. Graidhne, "daughter of the king of the fifth of Ullin," answered everything he asked, and became his wife. Altogether there are thirty-two questions in the several versions. Among them are: What is blacker than the raven? (There is death.) What is whiter than the snow? (There is the truth.) 'Fionn's Questions,' Campbell's Popular Tales of the West Highlands, III, 36; 'Fionn's Conversation with Ailbhe,' Heroic Gaelic Ballads, by the same, pp. 150, 151.

The familiar ballad-knight of A, B is converted in C into an "unco knicht," who is the devil, a departure from the proper story which is found also in 2 J. The conclusion of C,

As soon as she the fiend did name,
He flew awa in a blazing flame,

reminds us of the behavior of trolls and nixes under like circumstances, but here the naming amounts to a detection of the Unco Knicht's quiddity, acts as an exorcism, and simply obliges the fiend to go off in his real character. D belongs with C: it was given by the reciter as a colloquy between the devil and a maiden.

The earlier affinities of this ballad can be better shown in connection with No 2.

Translated, after B and A, in Grundtvig's Engelske og skotske Folkeviser, p. 181: Herder, Volkslieder, I, 95, after A d.

A

a. Broadside in the Rawlinson collection, 4to, 566, fol. 193, Wood, E. 25, fol. 15. b. Pepys, III, 19, No 17. c. Douce, II, fol. 168 b. d. Pills to Purge Melancholy, IV, 130, ed. 1719.

1 THERE was a lady of the North Country,
Lay the bent to the bonny broom
And she had lovely daughters three.
Fa la la la, fa la la la ra re

2 There was a knight of noble worth
Which also lived in the North.

3 The knight, of courage stout and brave,
A wife he did desire to have.

4 He knocked at the ladie's gate
One evening when it was late.

5 The eldest sister let him in,
And pin'd the door with a silver pin.

6 The second sister she made his bed,
And laid soft pillows under his head.

7 The youngest daughter that same night,
She went to bed to this young knight.

8 And in the morning, when it was day,
These words unto him she did say:

9 'Now you have had your will,' quoth she,
'I pray, sir knight, will you marry me?'

10 The young brave knight to her replyed,
'Thy suit, fair maid, shall not be deny'd.

* 'Capt. Wedderburn's Courtship,' 12: What 's higher than the tree? (heaven). Wojcicki, Pieśni, I, 203, l. 11, 206, l. 3; What grows without a root? (a stone).

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11 'If thou canst answer me questions three,
This very day will I marry thee.'

12 'Kind sir, in love, O then,' quoth she,
'Tell me what your [three] questions be.'

13 'O what is longer than the way,
Or what is deeper than the sea?

14 'Or what is louder than the horn,
Or what is sharper than a thorn?

15 'Or what is greener than the grass,
Or what is worse then a woman was?'

16 'O love is longer than the way,
And hell is deeper than the sea.

17 'And thunder is louder than the horn,
And hunger is sharper than a thorn.

18 'And poyson is greener than the grass,
And the Devil is worse than woman was.'

19 When she these questions answered had,
The knight became exceeding glad.

20 And having [truly] try'd her wit,
He much commended her for it.

21 And after, as it is verifi'd,
He made of her his lovely bride.

22 So now, fair maidens all, adieu,
This song I dedicate to you.

23 I wish that you may constant prove
Vnto the man that you do love.

B

Gilbert's Christmas Carols, 2d ed., p. 65, from the editor's recollection. West of England.

1 THERE were three sisters fair and bright,
Jennifer gentle and rosemaree
And they three loved one valiant knight.
As the dew flies over the mulberry tree

2 The eldest sister let him in,
And barred the door with a silver pin.

3 The second sister made his bed,
And placed soft pillows under his head.

4 The youngest sister, fair and bright,
Was resolved for to wed with this valiant knight.

5 'And if you can answer questions three,
O then, fair maid, I will marry with thee.

6 'What is louder than an horn,
And what is sharper than a thorn?

7 'Thunder is louder than an horn,
And hunger is sharper than a thorn.'

8 'What is broader than the way,
And what is deeper than the sea?'

9 'Love is broader than the way,
And hell is deeper than the sea.'

* * * * *

10 . . . . . .

'And now, fair maid, I will marry with thee.'

C

Motherwell's MS., p. 647. From the recitation of Mrs Storie.

1 THERE was a knicht riding frae the east,
Sing the Cather banks, the bonnie brume
Wha had been wooing at monie a place.
And ye may beguile a young thing sune

2 He came unto a widow's door,
And speird whare her three dochters were.

3 The auldest ane 's to a washing gane,
The second 's to a baking gane.

4 The youngest ane 's to a wedding gane,
And it will be nicht or she be hame.

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5 He sat him doun upon a stane,
Till thir three lasses came tripping hame.

6 The auldest ane 's to the bed making,
And the second ane 's to the sheet spreading.

7 The youngest ane was bauld and bricht,
And she was to lye with this unco knicht.

8 'Gin ye will answer me questions ten,
The morn ye sall be made my ain.

9 'O what is heigher nor the tree?
And what is deeper nor the sea?

10 'Or what is heavier nor the lead?
And what is better nor the breid?

11 'O what is whiter nor the milk?
Or what is safter nor the silk?

12 'Or what is sharper nor a thorn?
Or what is louder nor a horn?

13 'Or what is greener nor the grass?
Or what is waur nor a woman was?'

14 'O heaven is higher nor the tree,
And hell is deeper nor the sea.

15 'O sin is heavier nor the lead,
The blessing 's better nor the bread.

16 'The snaw is whiter nor the milk,
And the down is safter nor the silk.

17 'Hunger is sharper nor a thorn,
And shame is louder nor a horn.

18 'The pies are greener nor the grass,
And Clootie's waur nor a woman was.'

19 As sune as she the fiend did name,
He flew awa in a blazing flame.

D

Motherwell's MS., p. 142.

1 'O WHAT is higher than the trees?
Gar lay the bent to the bonny broom
And what is deeper than the seas?
And you may beguile a fair maid soon

2 'O what is whiter than the milk?
Or what is softer than the silk?

3 'O what is sharper than the thorn?
O what is louder than the horn?

4 'O what is longer than the way?
And what is colder than the clay?

5 'O what is greener than the grass?
And what is worse than woman was?'

6 'O heaven 's higher than the trees,
And hell is deeper than the seas.

7 'And snow is whiter than the milk,
And love is softer than the silk.

8 'O hunger 's sharper than the thorn,
And thunder 's louder than the horn.

9 'O wind is longer than the way,
And death is colder than the clay.

10 'O poison 's greener than the grass,
And the Devil 's worse than eer woman was.'

A. a. *Title.* A Noble Riddle wisely Expounded: or, The Maids answer to the Knights Three Questions.

She with her excellent wit and civil carriage,
Won a young Knight to joyn with him in marriage;
This gallant couple now is man and wife,
And she with him doth lead a pleasant Life.
Tune of Lay the bent to the bonny broom.

WOODCUT OF THE KNIGHT.

WOODCUT OF THE MAID.

c. Knights questions. Wed a knight . . . with her in marriage.

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a. Printed for F. Coles, T. Vere, I. Wright, and I. Clarke.
b. Printed for W. Thackeray, E. M. and A. M.
c. Licens'd according to Order. London. Printed by Tho. Norris, at the L[o]oking glass on London-bridge. And sold by J. Walter, in High Holborn.

In Rawlinson and Wood the first seven lines are in Roman and Italic type; the remainder being in black letter and Roman. The Pepys copy has one line of the ballad in black letter and one line in Roman type. The Douce edition is in Roman and Italic.

A. 1¹. c, i' th' North : d, in the.
3¹. c, This knight.
5¹. a, b, c, d, The youngest sister.
7¹. b, d, The youngest that same. c, that very same.
7³. a, with this young knight.
9². d, sir knight, you marry me.
After 10, *there is a wood-cut of the knight and the maid in* a; *in* b *two cuts of the knight.*
11². c, I 'll marry. d, I will.
12¹. c *omits* in love. 12². b, c, d, three questions.
14¹. d, a horn.
After 15: a, Here follows the Damosels answer to the Knight's Three Questions: c, The Damsel's Answers To The Knight's Questions: d, The Damsel's Answer to the Three Questions.
17, 18. b, c, d, thunder 's, hunger 's, poyson 's, devil 's.
18³. d, the woman.
19¹. c, those.
20. a, b *omit* truly.
21¹. b, c, d, as 't is.

B. *The burden is printed by Gilbert, in the text,* "Jennifer gentle and Rosemaree." *He appears to take* Jennifer *and* Rosemaree *to be names of the sisters. As printed under the music, the burden runs,*

Juniper, Gentle and Rosemary.

No doubt, juniper and rosemary, *simply, are meant;* Gentle *might possibly be for* gentian. *In* 2 H *the burden is,*

Parsley, sage, rosemary and thyme:

curiously varied in I *thus:*

Every rose grows merry wi thyme:

and in G,

Sober and grave grows merry in time.

C. 18. "Vergris *in another set.*" M.
D. *MS. before st.* 1, "The Devil speaks;" *before st.* 6, "The maiden speaks."

2

THE ELFIN KNIGHT

A. 'A proper new ballad entituled The Wind hath blown my Plaid away, or, A Discourse betwixt a young [Wo]man and the Elphin Knight;' a broadside in black letter in the Pepysian library, bound up at the end of a copy of Blind Harry's 'Wallace,' Edin. 1673.

B. 'A proper new ballad entitled The Wind hath blawn my Plaid awa,' etc. Webster, A Collection of Curious Old Ballads, p. 3.

C. 'The Elfin Knicht,' Kinloch's Anc. Scott. Ballads, p. 145.

D. 'The Fairy Knight,' Buchan, II, 296.

E. Motherwell's MS., p. 492.

F. 'Lord John,' Kinloch MSS, I, 75.

G. 'The Cambrick Shirt,' Gammer Gurton's Garland, p. 8, ed. 1810.

H. 'The Deil's Courtship,' Motherwell's MS., p. 92.

I. 'The Deil's Courting,' Motherwell's MS., p. 103.

J. Communicated by Rev. Dr Huntington, Bishop of Western New York, as sung at Hadley, Mass.

K. Halliwell's Nursery Rhymes of England, p. 109, No 171, 6th ed.

L. Notes and Queries, 1st S., VII, 8.

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PINKERTON gave the first information concerning **A**, in Ancient Scotish Poems . . . from the MS. collections of Sir Richard Maitland, etc., II, 496, and he there printed the first and last stanzas of the broadside. Motherwell printed the whole in the appendix to his Minstrelsy, No I. What stands as the last stanza in the broadside is now prefixed to the ballad, as having been the original burden. It is the only example, so far as I remember, which our ballads afford of a burden of this kind, one that is of greater extent than the stanza with which it was sung, though this kind of burden seems to have been common enough with old songs and carols.*

The "old copy in black letter" used for **B** was close to **A**, if not identical, and has the burden-stem at the end like **A**. 'The Jockey's Lamentation,' Pills to Purge Melancholy, v, 317, has the burden,

> 'T is oer the hills and far away [*thrice*],
> The wind hath blown my plaid away.

The 'Bridal Sark,' Cromek's Remains of Nithsdale and Galloway Song, p. 108, and 'The Bridegroom Darg,' p. 113, are of modern manufacture and impostures; at least, they seem to have imposed upon Cromek.

A like ballad is very common in German. A man would take, or keep, a woman for his love or his wife [servant, in one case], if she would spin brown silk from oaten straw. She will do this if he will make clothes for her of the linden-leaf. Then she must bring him shears from the middle of the Rhine. But first he must build her a bridge from a single twig, etc., etc. To this effect, with some variations in the tasks set, in **A**, 'Eitle Dinge,' Rhaw, Bicinia (1545), Uhland, I, 14, No 4 A, Böhme, p. 376, No 293. **B**. 'Van ideln unmöglichen Dingen,' Neocorus († c. 1630), Chronik des Landes Ditmarschen, ed. Dahlmann, p. 180 = Uhland, p. 15, No 4 B, Müllenhof, p. 473, Böhme, p. 376, No 294. **C**. Wunderhorn, II, 410 [431] = Erlach, I, 441, slightly altered in Kretzschmer [Zuccalmaglio], II, 620. **D**. 'Unmöglichkeiten,' Schmeller, Die Mundarten Bayerns, p. 556. **E**. Schlesische Volkslieder, p. 115, No 93. **F**. 'Liebes-Neckerei,' Meier, Schwäbische V. L., p. 114, No 39. **G**. 'Liebesspielereien,' Ditfurth, Fränkische V. L., II, 109, No 144. **H**. 'Von eitel unmöglichen Dingen,' Erk's Liederhort, p. 337, No 152[b]. **I**. 'Unmögliches Begehren,' V. L. aus Oesterreich, Deutsches Museum, 1862, II, 806, No 16. **J**. 'Unmögliche Dinge,' Peter, Volksthümliches aus Österreichisch-Schlesien, I, 270, No 82. In **K**, 'Wettgesang,' Meinert, p. 80, and **L**, Liederhort, p. 334, No 152, there is a simple contest of wits between a youth and a maid, and in **M**, Erk, Neue Sammlung, H. 2, No 11, p. 16, and **N**, 'Wunderbare Aufgaben,' Pröhle, Weltliche u. geistliche Volkslieder, p. 36, No 22 B, the wit-contest is added to the very insipid ballad of 'Gemalte Rosen.'

'Store Fordringar,' Kristensen, Jydske Folkeviser, I, 221, No 82, and 'Opsang,' Lindeman, Norske Fjeldmelodier, No 35 (Text Bilag, p. 6), closely resemble German

* All that was required of the burden, Mr Chappell kindly writes me, was to support the voice by harmonious notes under the melody; it was not sung *after* each half of the stanza, or after the stanza, and it was heard separately only when the voices singing the air stopped. Even the Danish ballads exhibit but a few cases of these "burden-stems," as Grundtvig calls them: see Danmarks Gamle Folkeviser, II, 221, B 1; 295, B 1; 393, A 1: III, 197, D; 470, A. Such burden-stems are, however, very common in Icelandic ballads. They are, for the most part, of a different metre from the ballad, and very often not of the same number of lines as the ballad stanza. A *part* of the burden stem would seem to be taken for the refrain; as Íslenzk Fornkvæði, I, 30, of four verses, 1, 2, 4; 129, of two, the last half of the first and all the second; 194, of four, the last; 225, of five, the last two; II, 52, of five, the second and last two.

In later times the Danish stev-stamme was made to conform to the metre of the ballad, and sung as the first stanza, the last line perhaps forming the burden. Compare the stev-stamme, Grundtvig, III, 470, with the first stanza of the ballad at p. 475. If not so changed, says Grundtvig, it dropped away. Lyngbye, at the end of his Færöiske Qvæder, gives the music of a ballad which he had heard sung. The whole stem is sung first, and then repeated as a burden at the end of every verse. The modern way, judging by Berggreen, Folke-Sange og Melodier, 3d ed., I, 352, 358, is simply to sing the whole stem after each verse, and so says Grundtvig, III, 200, D. The whole stem is appended to the last stanza (where, as usual, the burden, which had been omitted after stanza 1, is again expressed) in the Færöe ballad in Grundtvig, III, 199, exactly as in our broadside, or in Motherwell's Minstrelsy, Appendix, p. iii. I must avow myself to be very much in the dark as to the exact relation of stem and burden.

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M, N. In the Stev, or alternate song, in Landstad, p. 375, two singers vie one with another in propounding impossible tasks.

A Wendish ballad, Haupt and Schmaler, I, 178, No 151, and a Slovak, Čelakowsky, II, 68, No 12 (the latter translated by Wenzig, Slawische Volkslieder, p. 86, Westslavischer Märchenschatz, p. 221, and Bibliothek Slavischer Poesien, p. 126), have lost nearly all their story, and, like German K, L, may be called mere wit-contests.

The Graidhne whom we have seen winning Fionn for husband by guessing his riddles, p. 3, afterwards became enamored of Diarmaid, Fionn's nephew, in consequence of her accidentally seeing a beauty spot on Diarmaid's forehead. This had the power of infecting with love any woman whose eye should light upon it: wherefore Diarmaid used to wear his cap well down. Graidhne tried to make Diarmaid run away with her. But he said, "I will not go with thee. I will not take thee in softness, and I will not take thee in hardness; I will not take thee without, and I will not take thee within; I will not take thee on horseback, and I will not take thee on foot." Then he went and built himself a house where he thought he should be out of her way. But Graidhne found him out. She took up a position between the two sides of the door, on a buck goat, and called to him to go with her. For, said she, "I am not without, I am not within; I am not on foot, and I am not on a horse; and thou must go with me." After this Diarmaid had no choice. 'Diarmaid and Grainne,' Tales of the West Highlands, III, 39–49; 'How Fingal got Graine to be his wife, and she went away with Diarmaid,' Heroic Gaelic Ballads, p. 153; 'The Death of Diarmaid,' ib., p. 154. The last two were written down c. 1774.

In all stories of the kind, the person upon whom a task is imposed stands acquitted, if another of no less difficulty is devised which must be performed first. This preliminary may be something that is essential for the execution of the other, as in the German ballads, or equally well something that has no kind of relation to the original requisition, as in the English ballads.

An early form of such a story is preserved in Gesta Romanorum, c. 64, Oesterley, p. 374. It were much to be wished* that search were made for a better copy, for, as it stands, this tale is to be interpreted only by the English ballad. The old English version, Madden, XLIII, p. 142, is even worse mutilated than the Latin. A king, who was stronger, wiser, and handsomer than any man, delayed, like the Marquis of Saluzzo, to take a wife. His friends urged him to marry, and he replied to their expostulations, "You know I am rich enough and powerful enough; find me a maid who is good looking and sensible, and I will take her to wife, though she be poor." A maid was found who was eminently good looking and sensible, and of royal blood besides. The king wished to make trial of her sagacity, and sent her a bit of linen three inches square, with a promise to marry her if she would make him a shirt of this, of proper length and width. The lady stipulated that the king should send her "a vessel in which she could work," and she would make the shirt: "michi vas concedat in quo operari potero, et camisiam satis longam ei promitto." So the king sent "vas debitum et preciosum," the shirt was made, and the king married her.* It may be doubted whether the sagacious maid did not, in the unmutilated story, deal with the problem as is done in a Transylvanian tale, Haltrich, Deutsche Volksmärchen, u. s. w., No 45, p. 245, where the king requires the maid to make a shirt and drawers of two threads. The maid, in this instance, sends the king a couple of broomsticks, requiring that he should first make her a loom and bobbin-wheel out of them.

The tale just cited, 'Der Burghüter und seine kluge Tochter,' is one of several which have been obtained from tradition in this century, that link the ballads of The Clever Lass with oriental stories of great age. The

* Grundtvig has noticed the resemblance of G. R. 64 and the ballad. — Much of what follows is derived from the admirable Benfey's papers, 'Die kluge Dirne, Die indischen Märchen von den klugen Räthsellösern, und ihre Verbreitung über Asien und Europa,' Ausland, 1859, p. 457, 486, 511, 567, 589, in Nos 20, 21, 22, 24, 25.

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material points are these. A king requires the people of a parish to answer three questions, or he will be the destruction of them all: What is the finest sound, the finest song, the finest stone? A poor warder is instructed by his daughter to reply, the ring of bells, the song of the angels, the philosopher's stone. "Right," says the king, "but that never came out of your head. Confess who told you, or a dungeon is your doom." The man owns that he has a clever daughter, who had told him what to say. The king, to prove her sagacity further, requires her to make a shirt and drawers of two threads, and she responds in the manner just indicated. He next sends her by her father an earthen pot with the bottom out, and tells her to sew in a bottom so that no seam or stitch can be seen. She sends her father back with a request that the king should first turn the pot inside out, for cobblers always sew on the inside, not on the out. The king next demanded that the girl should come to him, neither driving, nor walking, nor riding; neither dressed nor naked; neither out of the road nor in the road; and bring him something that was a gift and no gift. She put two wasps between two plates, stripped, enveloped herself in a fishing-net, put her goat into the rut in the road, and, with one foot on the goat's back, the other stepping along the rut, made her way to the king. There she lifted up one of the plates, and the wasps flew away: so she had brought the king a present and yet no present. The king thought he could never find a shrewder woman, and married her.

Of the same tenor are a tale in Zingerle's Tyrolese Kinder u. Hausmärchen, 'Was ist das Schönste, Stärkste und Reichste?' No 27, p. 162, and another in the Colshorns' Hanoverian Märchen u. Sagen, 'Die kluge Dirne,' No 26, p. 79. Here a rich and a poor peasant [a farmer and his bailiff] have a case in court, and wrangle till the magistrate, in his weariness, says he will give them three questions, and whichever answers right shall win. The questions in the former tale are: What is the most beautiful, what the strongest, what the richest thing in the world? In the other, What is fatter than fat? How heavy is the moon? How far is it to heaven? The answers suggested by the poor peasant's daughter are: Spring is the most beautiful of things, the ground the strongest, autumn the richest. And the bailiff's daughter answers: The ground is fatter than fat, for out of it comes all that 's fat, and this all goes back again; the moon has four quarters, and four quarters make a pound; heaven is only one day's journey, for we read in the Bible, "To-day shalt thou be with me in Paradise." The judge sees that these replies are beyond the wit of the respondents, and they own to having been prompted by a daughter at home. The judge then says that if the girl will come to him neither dressed nor naked, etc., he will marry her; and so the shrewd wench becomes a magistrate's wife.

'Die kluge Bauerntochter,' in the Grimms' K. u. H. märchen, No 94, and 'Die kluge Hirtentochter,' in Pröhle's Märchen für die Jugend, No 49, p. 181, afford another variety of these tales. A peasant, against the advice of his daughter, carries the king a golden mortar, as he had found it, without any pestle. The king shuts him up in prison till he shall produce the pestle [Grimms]. The man does nothing but cry, "Oh, that I had listened to my daughter!" The king sends for him, and, learning what the girl's counsel had been, says he will give her a riddle, and if she can make it out will marry her. She must come to him neither clothed nor naked, neither riding nor driving, etc. The girl wraps herself in a fishing-net [Grimms, in bark, Pröhle], satisfies the other stipulations also, and becomes a queen.*

Another story of the kind, and very well preserved, is No 25 of Vuk's Volksmärchen der Serben, 'Von dem Mädchen das an Weisheit den Kaiser übertraf,' p. 157. A poor

* Ragnar Lodbrók (Saga, c. 4, Rafn, Fornaldar Sögur, I, 245), as pointed out by the Grimms, notes to No 94, requires Kraka (Aslaug) to come to him clothed and not clothed, fasting and not fasting, alone and not without a companion. She puts on a fishing-net, bites a leek, and takes her dog with her. References for the very frequent occurrence of this feature may be found in Oesterley's note to Gesta Romanorum, No 124, at p. 739.

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man had a wise daughter. An emperor gave him thirty eggs, and said his daughter must hatch chickens from these, or it would go hard with her. The girl perceived that the eggs had been boiled. She boiled some beans, and told her father to be ploughing along the road, and when the emperor came in sight, to sow them and cry, "God grant my boiled beans may come up!" The emperor, hearing these ejaculations, stopped, and said, "My poor fellow, how *can* boiled beans grow?" The father answered, according to instructions, "As well as chickens can hatch from boiled eggs." Then the emperor gave the old man a bundle of linen, and bade him make of it, on pain of death, sails and everything else requisite for a ship. The girl gave her father a piece of wood, and sent him back to the emperor with the message that she would perform what he had ordered, if he would first make her a distaff, spindle, and loom out of the wood. The emperor was astonished at the girl's readiness, and gave the old man a glass, with which she was to drain the sea. The girl dispatched her father to the emperor again with a pound of tow, and asked him to stop the mouths of all the rivers that flow into the sea; then she would drain it dry. Hereupon the emperor ordered the girl herself before him, and put her the question, "What is heard furthest?" "Please your Majesty," she answered, "thunder and lies." The emperor then, clutching his beard, turned to his assembled counsellors, and said, "Guess how much my beard is worth." One said so much, another so much. But the girl said, "Nay, the emperor's beard is worth three rains in summer." The emperor took her to wife.

With these traditional tales we may put the story of wise Petronelle and Alphonso, king of Spain, told after a chronicle, with his usual prolixity, by Gower, Confessio Amantis, Pauli, I, 145 ff. The king valued himself highly for his wit, and was envious of a knight who hitherto had answered all his questions. Determined to confound his humbler rival, he devised three which he thought unanswerable, sent for the knight, and gave him a fortnight to consider his replies, which failing, he would lose his goods and head. The knight can make nothing of these questions, which are, What is that which needs help least and gets most? What is worth most and costs least? What costs most and is worth least? The girl, who is but fourteen years old, observing her father's heavy cheer, asks him the reason, and obtains his permission to go to court with him and answer the questions. He was to say to the king that he had deputed her to answer, to make trial of her wits. The answer to the first question is the earth, and agrees in the details with the solution of the query, What is fatter than fat? in the Tyrolese and the Hanoverian tale. Humility is the answer to the second, and pride the third answer. The king admires the young maid, and says he would marry her if her father were noble; but she may ask a boon. She begs for her father an earldom which had lately escheated; and, this granted, she reminds the king of what he had said; her father is now noble. The king marries her.

In all these seven tales a daughter gets her father out of trouble by the exercise of a superior understanding, and marries an emperor, a king, or at least far above her station. The Grimms' story has the feature, not found in the others, that the father had been thrown into prison. Still another variety of these stories, inferior, but preserving essential traits, is given by Schleicher, Litauische Märchen, p. 3, 'Vom schlauen Mädchen.'

A Turkish tale from South Siberia will take us a step further, 'Die beiden Fürsten,' Radloff, Proben der Volkslitteratur der türkischen Stämme Süd-Sibiriens, I, 197. A prince had a feeble-minded son, for whom he wished to get a wife. He found a girl gathering fire-wood with others, and, on asking her questions, had reason to be pleased with her superior discretion. He sent an ox to the girl's father, with a message that on the third day he would pay him a visit, and if by that time he had not made the ox drop a calf and give milk, he would lose his head. The old man and his wife fell to weeping. The daughter bade them be of good cheer, killed the ox, and gave it to her parents to eat. On the

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third day she stationed herself on the road by which the prince would come, and was gathering herbs. The prince asked what this was for. The girl said, "Because my father is in the pangs of child-birth, and I am going to spread these herbs under him." "Why," said the prince, "it is not the way, that men should bear children." "But if a man can't bear children," answered the girl, "how can an ox have a calf?" The prince was pleased, but said nothing. He went away, and sent his messenger again with three stones in a bag. He would come on the third day, and if the stones were not then made into boots, the old man would lose his head. On the third day the prince came, with all his grandees. The girl was by the roadside, collecting sand in a bag. "What are you going to do with that sand?" asked the prince. "Make thread," said she. "But who ever made thread out of sand?" "And who ever made boots out of stones?" she rejoined. The prince laughed in his sleeve, prepared a great wedding, and married the girl to his son. Soon after, another prince wrote him a letter, saying, "Do not let us be fighting and killing, but let us guess riddles. If you guess all mine, I will be your subject; if you fail, I will take all your having." They were a whole year at the riddles. The other prince "knew three words more," and threw ours into a deep dungeon. From the depths of this dungeon he contrived to send a profoundly enigmatic dispatch to his daughter-in-law, who understood everything, disguised herself as one of his friends, and proposed to the victor to guess riddles again. The clever daughter-in-law "knew seven words more" than he, took her father-in-law out of the dungeon, threw his rival in, and had all the people and property of the vanquished prince for her own.

This Siberian tale links securely those which precede it with a remarkable group of stories, covering by representatives still extant, or which may be shown to have existed, a large part of Asia and of Europe. This group includes, besides a Wallachian and a Magyar tale from recent popular tradition, one Sanskrit form; two Tibetan, derived from Sanskrit; one Mongol, from Tibetan; three Arabic and one Persian, which also had their source in Sanskrit; two Middle-Greek, derived from Arabic, one of which is lost; and two old Russian, from lost Middle-Greek versions.*

The gist of these narratives is that one king propounds tasks to another; in the earlier ones, with the intent to discover whether his brother monarch enjoys the aid of such counsellors as will make an attack on him dangerous; in the later, with a demand that he shall acquit himself satisfactorily, or suffer a forfeit: and the king is delivered from a serious strait by the sagacity either of a minister (whom he had ordered to be put to death, but who was still living in prison, or at least seclusion) or of the daughter of his minister, who came to her father's assistance. Which is the prior of these two last inventions it would not be easy to say. These tasks are always such as require ingenuity of one kind or another, whether in devising practical experiments, in contriving subterfuges, in solving riddles, or even in constructing compliments.†

One of the Tibetan tales, which, though

* Benfey, Das Ausland, 1859, p. 459. The versions referred to are: Shukasaptati (Seventy Tales of a Parrot), 47th and 48th night; the Buddhist Kanjur, Vinaya, III, fol. 71–83, and Dsanglun, oder der Weise u. der Thor, also from the Kanjur, translated by I. J. Schmidt, c. 23; the Mongol translation of Dsanglun [see Popow, Mongolische Chrestomathie, p. 19, Schiefner's preface to Radloff, I, xi, xii]; an imperfect Singhalese version in Spence Hardy's Manual of Buddhism, p. 220, 'The History of Wisákhá;' 'Geschichte des weisen Heykar,' 1001 Nacht, Habicht, v. d. Hagen u. Schall, XIII, 71, ed. 1840; 'Histoire de Sinkarib et de ses deux Visirs,' Cabinet des Fées, XXXIX, 266 (Persian); two old Russian translations of Greek tales derived from Arabic, Pypin, 'in the Papers of the Second Division of the Imperial Acad. of Sciences, St Petersburg, 1858, IV, 63–85;' Planudes, Life of Æsop; A. and A. Schott, Walachische Mæhrchen, p. 125, No 9, 'Vom weissen und vom rothen Kaiser;' Erdélyi, Népdalok és Mondák, III, 262, No 8, 'The Little Boy with the Secret and his Little Sword.' To these is to be added, 'L'Histoire de Moradbak,' Caylus, Nouveaux Contes Orientaux, Œuvres Badines, VII, 289 ff, Cabinet des Fées, XXV, 9–406 (from the Turkish?). In the opinion of Benfey, it is in the highest degree likely, though not demonstrable, that the Indian tale antedates our era by several centuries. Ausland, p. 511; see also pp. 487, 459.

† Ingenuity is one of the six transcendental virtues of Mahâyâna Buddhism. Schlagintweit, Buddhism in Tibet, p. 36.

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dating from the beginning of our era, will very easily be recognized in the Siberian tradition of this century, is to this effect. King Rabssaldschal had a rich minister, who desired a suitable wife for his youngest son. A Brahman, his trusty friend, undertook to find one. In the course of his search, which extended through many countries, the Brahman saw one day a company of five hundred maidens, who were making garlands to offer to Buddha. One of these attracted his notice by her behavior, and impressed him favorably by replies to questions which he put.* The Brahman made proposals to her father in behalf of the minister's son. These were accepted, and the minister went with a great train to fetch home the bride. On the way back his life was twice saved by taking her advice, and when she was domiciliated, she so surpassed her sisters-in-law in housekeeping talents and virtues that everything was put under her direction. Discord arose between the king of the country she had left and Rabssaldschal, under whom she was now living. The former wished to make trial whether the latter had an able and keen-witted minister or not, and sent him two mares, dam and filly, exactly alike in appearance, with the demand that he should distinguish them. Neither king nor counsellor could discern any difference; but when the minister's daughter heard of their difficulty, she said, "Nothing is easier. Tie the two together and put grass before them; the mother will push the best before the foal." This was done; the king decided accordingly, and the hostile ambassador owned that he was right. Soon after, the foreign prince sent two snakes, of the same size and form, and demanded which was male, which female. The king and his advisers were again in a quandary. The minister resorted to his daughter-in-law. She said, "Lay them both on cotton-wool: the female will lie quiet, the male not; for it is of the feminine nature to love the soft and the comfortable, which the masculine cannot tolerate." They followed these directions; the king gave his verdict, the ambassador acquiesced, the minister received splendid presents. For a final trial the unfriendly king sent a long stick of wood, of equal thickness, with no knots or marks, and asked which was the under and which the upper end. No one could say. The minister referred the question to his daughter. She answered, "Put the stick into water: the root end will sink a little, the upper end float." The experiment was tried; the king said to the ambassador, "This is the upper end, this the root end," to which he assented, and great presents were again given to the minister. The adverse monarch was convinced that his only safe course was peace and conciliation, and sent his ambassador back once more with an offering of precious jewels and of amity for the future. This termination was highly gratifying to Rabssaldschal, who said to his minister, How could you see through all these things? The minister said, It was not I, but my clever daughter-in-law. When the king learned this, he raised the young woman to the rank of his younger sister.

The wise daughter is not found in the Sanskrit tale,† which also differs from the Buddhist versions in this: that in the Sanskrit the minister had become an object of displeasure to the king, and in consequence had long been lying in prison when the crisis occurred which rendered him indispensable, a circumstance which is repeated in the tale of The Wise Heykar (Arabian Nights, Breslau transl., XIII, 73 ff, Cabinet des Fées, XXXIX, 266 ff) and in the Life of Æsop. But The Clever Wench reappears in another tale in the same Sanskrit collection (with that express title), and gives her aid to her father, a priest, who has been threatened with banishment by his king if he does not clear up a dark matter within five days. She may also be recognized in Moradbak, in Von der Hagen's 1001 Tag, VIII, 199 ff, and even in the minister's wife in the story of The Wise Heykar.

* The resemblance to the Siberian tale is here especially striking.

† The Shukasaptati, in the form in which we have them, are supposed to date from about the 6th century, and are regarded as abridgments of longer tales. The Vinaya probably took a permanent shape as early as the beginning of the Christian era. As already remarked, there is scarcely a doubt that the Indian story is some centuries older still.

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The tasks of discriminating dam and filly and the root end from the tip end of a stick, which occur both in the Tibetan tales and the Shukasaptati, are found again, with unimportant changes, in the Wallachian popular story, and the Hungarian, which in general resemble the Arabic. Some of those in the Arabian tale and in the Life of Æsop are of the same nature as the wit-trials in the Servian and German popular tales, the story in the Gesta Romanorum, and the German and English ballads. The wise Heykar, e. g., is required to sew together a burst mill-stone. He hands the king a pebble, requesting him first to make an awl, a file, and scissors out of that. The king of Egypt tells Æsop, the king of Babylon's champion sage, that when his mares hear the stallions neigh in Babylon, they cast their foal. Æsop's slaves are told to catch a cat, and are set to scourging it before the Egyptian public. Great offense is given, on account of the sacred character of the animal, and complaint is made to the king, who sends for Æsop in a rage. Æsop says his king has suffered an injury from this cat, for the night before the cat had killed a fine fighting-cock of his. "Fie, Æsop!" says the king of Egypt; "how could the cat go from Egypt to Babylon in one night?" "Why not," replies Æsop, "as well as mares in Egypt hear the stallions neigh in Babylon and cast their foal?"

The tales in the Shukasaptati and in the Dsanglun represent the object of the sending of the tasks to be to ascertain whether the king retains the capable minister through whom he has acquired supremacy. According to the Arabian tale, and those derived from it, tribute is to be paid by the king whose riddles are guessed, or by him who fails to guess. This form of story, though it is a secondary one, is yet by no means late, as is shown by the anecdote in Plutarch, Septem Sapientum Convivium (6), itself probably a fragment of such a story, in which the king of the Æthiops gives a task to Amasis, king of Egypt, with a stake of many towns and cities. This task is the favorite one of draining [drinking] all the water in the sea, which we have had in the Servian tale (it also is in the Life of Æsop), and Bias gives the customary advice for dealing with it.*

From the number of these wise virgins should not be excluded the king's daughter in the Gesta Romanorum who guesses rightly among the riddles of the three caskets and marries the emperor's son, though Bassanio has extinguished her just fame: Madden's Old English Versions, p. 238, No 66; Collier, Shakspere's Library, II, 102.

The first three or four stanzas of A-E form the beginning of 'Lady Isabel and the Elf-Knight,' and are especially appropriate to that ballad, but not to this. The two last stanzas of A, B, make no kind of sense here, and these at least, probably the opening verses as well, must belong to some other and lost ballad. An elf setting tasks, or even giving riddles, is unknown, I believe, in Northern tradition, and in no form of this story, except the English, is a preternatural personage of any kind the hero. Still it is better to urge nothing more than that the elf is an intruder in this particular ballad, for riddle-craft is practised by a variety of preternatural beings: notoriously by Odin, Thor, the giant Vafþrúðnir, and the dwarf Alwíss in the Edda, and again by a German "berggeist" (Ey, Harzmärchenbuch, p. 64, 'Die verwünschte Prinzessin'), a Greek

* Amasis in return (8) puts some of the questions which we are apt to think of as peculiarly mediæval: What is oldest? What is most beautiful, biggest, wisest, strongest? etc. Two of these we have had in Zingerle's story. They are answered in a commonplace way by the Æthiop, with more refinement by Thales. Seven similar questions were propounded by David to his sons, to determine who was worthiest to succeed him, and answered by Solomon, according to an Arabian writer of the 14th century: Rosenöl, I, 167. Amasis also sent a victim to Bias (2), and asked him to cut out the best and worst of the flesh. Bias cut out the tongue. Here the two anticipate the Anglo-Saxon Salomon and Saturn: "Tell me what is best and worst among men." "I tell thee word is best and worst:" Kemble, p. 188, No 37; Adrian and Ritheus, p. 204, No 43; and Bedæ Collectanea, p. 326. This is made into a very long story in the Life of Æsop, 11. See other examples in Knust, Mittheilungen aus dem Eskurial, p. 326 f, note b, and Nachtrag, p. 647; Oesterley's Kirchhof, V, 94, note to 3, 129; and Landsberger, Die Fabeln des Sophos, CX, ff. We may add that Plutarch's question, Which was first, the bird or the egg? (Quæst. Conviv. l. 2, q. 3), comes up again in The Demaundes Joyous, No 41, Kemble's Salomon and Saturn, p. 290.

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dragon (Hahn, Griechische u. Albanesische Märchen, II, 210), the Russian rusalka, the Servian vila,* the Indian rakshas. For example: a rusalka (water-nymph) pursues a pretty girl, and says, I will give you three riddles: if you guess them, I will let you go home to your father; if you do not, I shall take you with me. What grows without a root? What runs without any object? What blooms without any flower? She answers, Stones grow without a root; water runs without any object; the fern blooms without any flower. These answers seem satisfactory, as riddles go, but the ballad concludes (with an injustice due to corruption?), "The girl did not guess the riddles: the rusalka tickled her to death." (Wojcicki, Pieśni, I, 205.) A rakshas (ogre) says he will spare a man's life if he can answer four questions, and shall devour him if he cannot. What is cruel? What is most to the advantage of a householder? What is love? What best accomplishes difficult things? These questions the man answers, and confirms his answers by tales, and gains the rakshas' good will. (Jacob, Hindoo Tales, or the Adventures of Ten Princes, a translation of the Sanskrit Dasakumaracharitam, p. 260 ff.)

The auld man in J is simply the "unco knicht" of 1 C, D, over again. He has clearly displaced the elf-knight, for the elf's attributes of hill-haunting and magical music remain, only they have been transferred to the lady. That the devil should supplant the knight, unco or familiar, is natural enough. He may come in as the substitute of the elfin knight because the devil is the regular successor to any heathen sprite, or as the embodiment of craft and duplicity, and to give us the pleasure of seeing him outwitted. We find the devil giving riddles, as they are called (tasks), in the Grimms' K. u. H. märchen, No 125 (see also the note in vol. III); Pröhle's K. u. V. märchen, No 19; Vernaleken, Oesterreichische K. u. H. märchen, No 37. He also appears as a riddle-monger in one of the best stories in the Golden Legend. A bishop, who was especially devoted to St Andrew, was tempted by Satan under the semblance of a beautiful woman, and was all but lost, when a loud knocking was heard at the door. A pilgrim demanded admittance. The lady, being asked her pleasure about this, recommended that three questions should be put to the stranger, to show whether he were fit to appear in such presence. Two questions having been answered unexceptionably, the fiend proposed a third, which was meant to be a clincher: How far is it from earth to heaven? "Go back to him that sent you," said the pilgrim (none other than St Andrew) to the messenger, "and say that he himself knows best, for he measured the distance when he fell." *Antiquus hostis de medio evanuit.* Much the same is related in the legend of St Bartholomew, and, in a Slovenian ballad, of St Ulrich, who interposes to save the Pope from espousing Satan in disguise.†

J, K, L, have completely lost sight of the original story.

Translated, after A, C, and D, in Grundtvig's Engelske og skotske Folkeviser, p. 251; R. Warrens, Schottische Lieder der Vorzeit, p. 8; Knortz, Lieder u. Romanzen Alt-Englands, No 54.

* Afanasief, Poetic Views of the Slavonians about Nature, I, 25. The poludnitsa seems to belong to the same class: Afanasief, III, 76; Ralston, Songs of the Russian People, p. 147.

† The legend of St Andrew in Legenda Aurea, Grässe, cap. II, 9, p. 19 ff; also in the Fornsvenskt Legendarium, I, 143 ff; Zambrini, Leggende Inedite, II, 94 ff; Pitré, Canti pop. Siciliani, II, 232 ff: that of St Bartholomew, Grässe, p. 545, cap. CXXIII, 5, and in a German Passional, Mone's Anzeiger, 1839, VIII, col. 319 f: that of St Ulrich in Achazel and Korytko, I, 76, 'Svéti Ureh,' translated by A. Grün, Volkslieder aus Krain, p. 136 ff. The third question and answer are in all the same. St Serf also has the credit of having baffled the devil by answering occult questions in divinity: Wintown's Scottish Chronicle, I, 131, V, 1239 ff, first pointed out by Motherwell, Minstrelsy, p. lxxiv, who besides cites the legend of St Andrew.

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A

A broadside in black letter, "printed, I suppose," says Pinkerton, "about 1670," bound up with five other pieces at the end of a copy of Blind Harry's 'Wallace,' Edin. 1673, in the Pepysian Library.

My plaid awa, my plaid awa,
And ore the hill and far awa,
And far awa to Norrowa,
My plaid shall not be blown awa.

1 The elphin knight sits on yon hill,
Ba, ba, ba, lilli ba
He blaws his horn both lowd and shril.
The wind hath blown my plaid awa

2 He blowes it east, he blowes it west,
He blowes it where he lyketh best.

3 'I wish that horn were in my kist,
Yea, and the knight in my armes two.'

4 She had no sooner these words said,
When that the knight came to her bed.

5 'Thou art over young a maid,' quoth he,
'Married with me thou il wouldst be.'

6 'I have a sister younger than I,
And she was married yesterday.'

7 'Married with me if thou wouldst be,
A courtesie thou must do to me.

8 'For thou must shape a sark to me,
Without any cut or heme,' quoth he.

9 'Thou must shape it knife-and-sheerlesse,
And also sue it needle-threedlesse.'

10 'If that piece of courtesie I do to thee,
Another thou must do to me.

11 'I have an aiker of good ley-land,
Which lyeth low by yon sea-strand.

12 'For thou must eare it with thy horn,
So thou must sow it with thy corn.

13 'And bigg a cart of stone and lyme,
Robin Redbreast he must trail it hame.

14 'Thou must barn it in a mouse-holl,
And thrash it into thy shoes soll.

15 'And thou must winnow it in thy looff,
And also seek it in thy glove.

16 'For thou must bring it over the sea,
And thou must bring it dry home to me.

17 'When thou hast gotten thy turns well dóne,
Then come to me and get thy sark then.'

18 'I 'l not quite my plaid for my life;
It hape my seven bairns and my wife.'
The wind shall not blow my plaid awa

19 'My maidenhead I 'l then keep still,
Let the elphin knight do what he will.'
The wind 's not blown my plaid awa

B

A Collection of Curious Old Ballads, etc., p. 3. Partly from an old copy in black letter, and partly from the recitation of an old lady.

My plaid awa, my plaid awa,
And owre the hills and far awa,
And far awa to Norrowa,
My plaid shall not be blawn awa.

1 The Elphin knight sits on yon hill,
Ba, ba, ba, lillie ba
He blaws his horn baith loud and shrill.
The wind hath blawn my plaid awa

2 He blaws it east, he blaws it west,
He blaws it where he liketh best.

3 'I wish that horn were in my kist,
Yea, and the knight in my arms niest.'

4 She had no sooner these words said,
Than the knight came to her bed.

5 'Thou art oer young a maid,' quoth he,
'Married with me that thou wouldst be.'

6 'I have a sister, younger than I,
And she was married yesterday.'

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7 'Married with me if thou wouldst be,
A curtisie thou must do to me.

8 'It 's ye maun mak a sark to me,
Without any cut or seam,' quoth he.

9 'And ye maun shape it, knife-, sheerless,
And also sew it needle-, threedless.'

10 'If that piece of courtisie I do to thee,
Another thou must do to me.

11 'I have an aiker of good ley land,
Which lyeth low by yon sea strand.

12 'It 's ye maun till 't wi your touting horn,
And ye maun saw 't wi the pepper corn.

13 'And ye maun harrow 't wi a thorn,
And hae your wark done ere the morn.

14 'And ye maun shear it wi your knife,
And no lose a stack o 't for your life.

15 'And ye maun stack it in a mouse hole,
And ye maun thrash it in your shoe sole.

16 'And ye maun dight it in your loof,
And also sack it in your glove.

17 'And thou must bring it over the sea,
Fair and clean and dry to me.

18 'And when that ye have done your wark,
Come back to me, and ye 'll get your sark.'

19 'I 'll not quite my plaid for my life;
It hape my seven bairns and my wife.'

20 'My maidenhead I 'll then keep still,
Let the elphin knight do what he will.'

C

Kinloch's A. S. Ballads, p. 145. From the recitation of M. Kinnear, a native of Mearnshire, 23 Aug., 1826.

1 There stands a knicht at the tap o yon hill,
Oure the hills and far awa
He has blawn his horn loud and shill.
The cauld wind 's blawn my plaid awa

2 'If I had the horn that I hear blawn,
And the knicht that blaws that horn!'

3 She had na sooner thae words said,
Than the elfin knicht cam to her side.

4 'Are na ye oure young a may
Wi onie young man doun to lie?'

5 'I have a sister younger than I,
And she was married yesterday.'

6 'Married wi me ye sall neer be nane
Till ye mak to me a sark but a seam.

7 'And ye maun shape it knife-, sheer-less,
And ye maun sew it needle-, threed-less.

8 'And ye maun wash it in yon cistran,
Whare water never stood nor ran.

9 'And ye maun dry it on yon hawthorn,
Whare the sun neer shon sin man was born.'

10 'Gin that courtesie I do for thee,
Ye maun do this for me.

11 'Ye 'll get an acre o gude red-land
Atween the saut sea and the sand.

12 'I want that land for to be corn,
And ye maun aer it wi your horn.

13 'And ye maun saw it without a seed,
And ye maun harrow it wi a threed.

14 'And ye maun shear it wi your knife,
And na tyne a pickle o't for your life.

15 'And ye maun moue it in yon mouse-hole
And ye maun thrash it in your shoe-sole.

16 'And ye maun fan it wi your luves,
And ye maun sack it in your gloves.

17 'And ye maun bring it oure the sea,
Fair and clean and dry to me.

18 'And whan that your wark is weill deen,
Yese get your sark without a seam.'

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D

Buchan's Ballads of the North of Scotland, II, 296.

1 The Elfin knight stands on yon hill,
Blaw, blaw, blaw winds, blaw
Blawing his horn loud and shrill.
And the wind has blawin my plaid awa

2 'If I had yon horn in my kist,
And the bonny laddie here that I luve best!

3 'I hae a sister eleven years auld,
And she to the young men's bed has made bauld.

4 'And I mysell am only nine,
And oh! sae fain, luve, as I wond be thine.'

5 'Ye maun make me a fine Holland sark,
Without ony stitching or needle wark.

6 'And ye maun wash it in yonder well,
Where the dew never wat, nor the rain ever fell.

7 'And ye maun dry it upon a thorn
That never budded sin Adam was born.'

8 'Now sin ye 've askd some things o me,
It 's right I ask as mony o thee.

9 'My father he askd me an acre o land,
Between the saut sea and the strand.

10 'And ye maun plow 't wi your blawing horn,
And ye maun saw 't wi pepper corn.

11 'And ye maun harrow 't wi a single tyne,
And ye maun shear 't wi a sheep's shank bane.

12 'And ye maun big it in the sea,
And bring the stathle dry to me.

13 'And ye maun barn 't in yon mouse hole,
And ye maun thrash 't in your shee sole.

14 'And ye maun sack it in your gluve,
And ye maun winno 't in your leuve.

15 'And ye maun dry 't without candle or coal,
And grind it without quirn or mill.

16 'Ye 'll big a cart o stane and lime,
Gar Robin Redbreast trail it syne.

17 'When ye 've dune, and finishd your wark,
Ye 'll come to me, luve, and get your sark.'

E

Motherwell's MS., p. 492.

1 The Elfin Knight sits on yon hill,
Ba ba lilly ba
Blowing his horn loud and shill.
And the wind has blawn my plaid awa

2 'I love to hear that horn blaw;
I wish him [here] owns it and a'.'

3 That word it was no sooner spoken,
Than Elfin Knight in her arms was gotten.

4 'You must mak to me a sark,
Without threed, sheers or needle wark.'

F

Kinloch MSS, I, 75. From Mary Barr.

1 'Did ye ever travel twixt Berwick and Lyne?
Sober and grave grows merry in time
There ye 'll meet wi a handsome young dame,
Ance she was a true love o mine.

2 'Tell her to sew me a holland sark,
And sew it all without needle-wark:
And syne we 'll be true lovers again.

3 'Tell her to wash it at yon spring-well,
Where neer wind blew, nor yet rain fell.

4 'Tell her to dry it on yon hawthorn,
That neer sprang up sin Adam was born.

5 'Tell her to iron it wi a hot iron,
And plait it a' in se plait round.'

6 'Did ye ever travel twixt Berwick and Lyne?
There ye 'll meet wi a handsome young man,
Ance he was a true lover o mine.

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7 'Tell him to plough me an acre o land
Betwixt the sea-side bot and the sea-sand,
And syne we 'll be true lovers again.

8 'Tell him to saw it wi ae peck o corn,
And harrow it a' wi ae harrow tine.

9 'Tell him to shear it wi ae hook-tooth,
And carry it hame just into his loof.

10 'Tell him to stack it in yon mouse-hole,
And thrash it a' just wi his shoe-sole.

11 'Tell him to dry it on yon ribless kiln,
And grind it a' in yon waterless miln.

12 Tell this young man, whan he 's finished his wark,
He may come to me, and hese get his sark.'

G

Gammer Gurton's Garland, p. 3, ed. 1810.

1 'Can you make me a cambrick shirt,
Parsley, sage, rosemary and thyme
Without any seam or needle work?
And you shall be a true lover of mine

2 'Can you wash it in yonder well,
Where never sprung water nor rain ever fell?

3 'Can you dry it on yonder thorn,
Which never bore blossom since Adam was born?

4 'Now you have askd me questions three,
I hope you 'll answer as many for me.

5 'Can you find me an acre of land
Between the salt water and the sea sand?

6 'Can you plow it with a ram's horn,
And sow it all over with one pepper corn?

7 'Can you reap it with a sickle of leather,
And bind it up with a peacock's feather?

8 'When you have done, and finishd your work,
Then come to me for your cambrick shirt.'

H

Motherwell's MS., p. 92.

1 'Come, pretty Nelly, and sit thee down by me,
Every rose grows merry wi thyme
And I will ask thee questions three,
And then thou wilt be a true lover of mine.

2 'Thou must buy me a cambrick smock
Without any stitch of needlework.

3 'Thou must wash it in yonder strand,
Where wood never grew and water neer ran.

4 'Thou must dry it on yonder thorn,
Where the sun never shined on since Adam was formed.'

5 'Thou hast asked me questions three;
Sit down till I ask as many of thee.

6 'Thou must buy me an acre of land
Betwixt the salt water, love, and the sea-sand.

7 'Thou must plow it wi a ram's horn,
And sow it all over wi one pile o corn.

8 'Thou must shear it wi a strap o leather,
And tie it all up in a peacock feather.

9 'Thou must stack it in the sea,
And bring the stale o 't hame dry to me.

10 'When my love 's done, and finished his work,
Let him come to me for his cambric smock.'

I

Motherwell's MS., p. 103. From the recitation of John McWhinnie, collier, Newtown Green, Ayr.

1 A lady wonned on yonder hill,
Hee ba and balou ba
And she had musick at her will.
And the wind has blown my plaid awa

2 Up and cam an auld, auld man,
Wi his blue bonnet in his han.

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3 'I will ask ye questions three;
Resolve them, or ye 'll gang wi me.

4 'Ye maun mak to me a sark,
It maun be free o woman's wark.

5 'Ye maun shape it knife- sheerless,
And ye maun sew it needle- threedless.

6 'Ye maun wash it in yonder well,
Whare rain nor dew has ever fell.

7 'Ye maun dry it on yonder thorn,
Where leaf neer grew since man was born.'

8 'I will ask ye questions three;
Resolve them, or ye 'll neer get me.

9 'I hae a rig o bonnie land
Atween the saut sea and the sand.

10 'Ye maun plow it wi ae horse bane,
And harrow it wi ae harrow pin.

11 'Ye maun shear 't wi a whang o leather,
And ye maun bind 't bot strap or tether.

12 'Ye maun stack it in the sea,
And bring the stale hame dry to me.

13 'Ye maun mak a cart o stane,
And yoke the wren and bring it hame.

14 'Ye maun thresh 't atween your lufes,
And ye maun sack 't atween your thies.'

15 'My curse on those wha learnëd thee;
This night I weend ye 'd gane wi me.'

J

Communicated by Rev. F. D. Huntington, Bishop of Western New York, as sung to him by his father in 1828, at Hadley, Mass.; derived from a rough, roystering "character" in the town.

1 Now you are a-going to Cape Ann,
Followingkathellomeday
Remember me to the self-same man.
Ummatiddle, ummatiddle, ummatallyho, tallyho, followingkathellomeday

2 Tell him to buy me an acre of land
Between the salt-water and the sea-sand.

3 Tell him to plough it with a ram's horn,
Tell him to sow it with one peppercorn.

4 Tell him to reap it with a penknife,
And tell him to cart it with two mice.

5 Tell him to cart it to yonder new barn
That never was built since Adam was born.

6 Tell him to thrash it with a goose quill,
Tell him to fan it with an egg-shell.

7 Tell the fool, when he 's done his work,
To come to me, and he shall have his shirt.

K

Halliwell's Nursery Rhymes of England, 6th ed., p. 109, No 171.

1 My father left me three acres of land,
Sing ivy, sing ivy
My father left me three acres of land.
Sing holly, go whistle and ivy

2 I ploughed it with a ram's horn,
And sowed it all over with one pepper corn.

3 I harrowed it with a bramble bush,
And reaped it with my little penknife.

4 I got the mice to carry it to the barn,
And thrashed it with a goose's quill.

5 I got the cat to carry it to the mill;
The miller he swore he would have her paw,
And the cat she swore she would scratch his face.

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